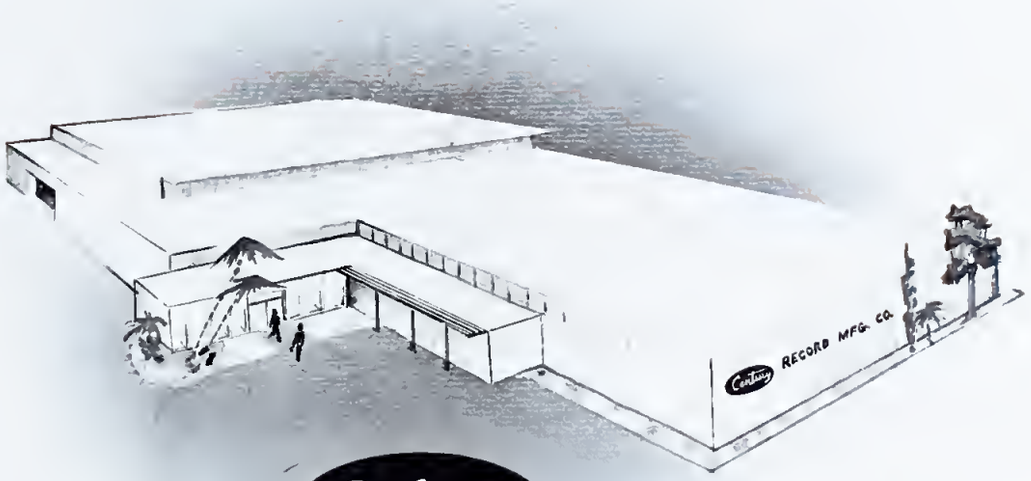

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CONDUCTORS: KEITH HOUSE - BILL VAN PELT



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MUSIC WORKS
QUALITY CONTROL
Music Works 1997
Selections
Rebel Princess / Daddy Rings & Despret
Ninja Man
Lady G
J.C. Lodge
Gregory Isaacs
Daddy Rings
Rebel Princess & Shaka Shamba
Freddie McGregor
Pinchers
Hugh Jay

Rebel Princess/Daddy Rings & Despret	SIDE A	1. LAST NIGHT
Ninja Man		2. SIX MILLION DOLLAR MAN COMING
Lady G		3. DON'T SETTLE FOR LESS
J.C. Lodge		4. SEX APPEAL
Gregory Issacs		5. TEMPORARY LOVER
Daddy Rings		6. PRESSURE DEM
Rebel Princess & Shaka Shamba		7. OH WHAT A FEELING
Freddie McGregor		8. WE NO FRAID
Pinchers		9. YOU LIE
Hugh Jay	SIDE B	10. THE SWEETER YOU TREAT HER
Peter Carter		11. STRONGER
Stanryck		12. IF IT IS TRUE
The Mighty Diamonds	CD BONUS	13. GUN FIRE
Bill Blast		14. WHO NO VENOVAH
Shaka Mello		15. DEM NO RATE WI
Romeo Reid		16 MINE TONIGHT

VOCAL SUPERVISION Dean Fraser
BACKGROUND VOCALS Althea Layne, Dean Frazer, Leiba Hibbert, Paul Murray, Michelle Anderson, Dorrette Dwisdom, Desmond Young, H Cummings, Nicki Tucker, Stanley Ricketts, Micheal Mendez
HORNS Dean Fraser
DRUMS: Danny "Axeman" Thompson, Melbourne Miller, Danny Browne
BASS Danny "Axeman" Thompson, Donald Dennis, Haldane "Denny" Browne (Track 7)
KEYBOARD Robert Lyn, Danny Thompson
ACOUSTIC GUITAR Danny "Axeman" Thompson
PRODUCER Augustus "Gussie" Clarke
RECORDED AT Music Works Recording Studios - Kingston, Jamaica
RECORDING ENGINEERS Delroy "Fatta" Pottinger, Courtney Small, Garfield McDonald, Robert Murphy
MIXING ENGINEERS Cedrica 'Solje" Hamilton (Tracks 6, 10, 11, 12)
Delroy "Dr Marshall" Harrison (Tracks 1-5, 7-9, 13-16)
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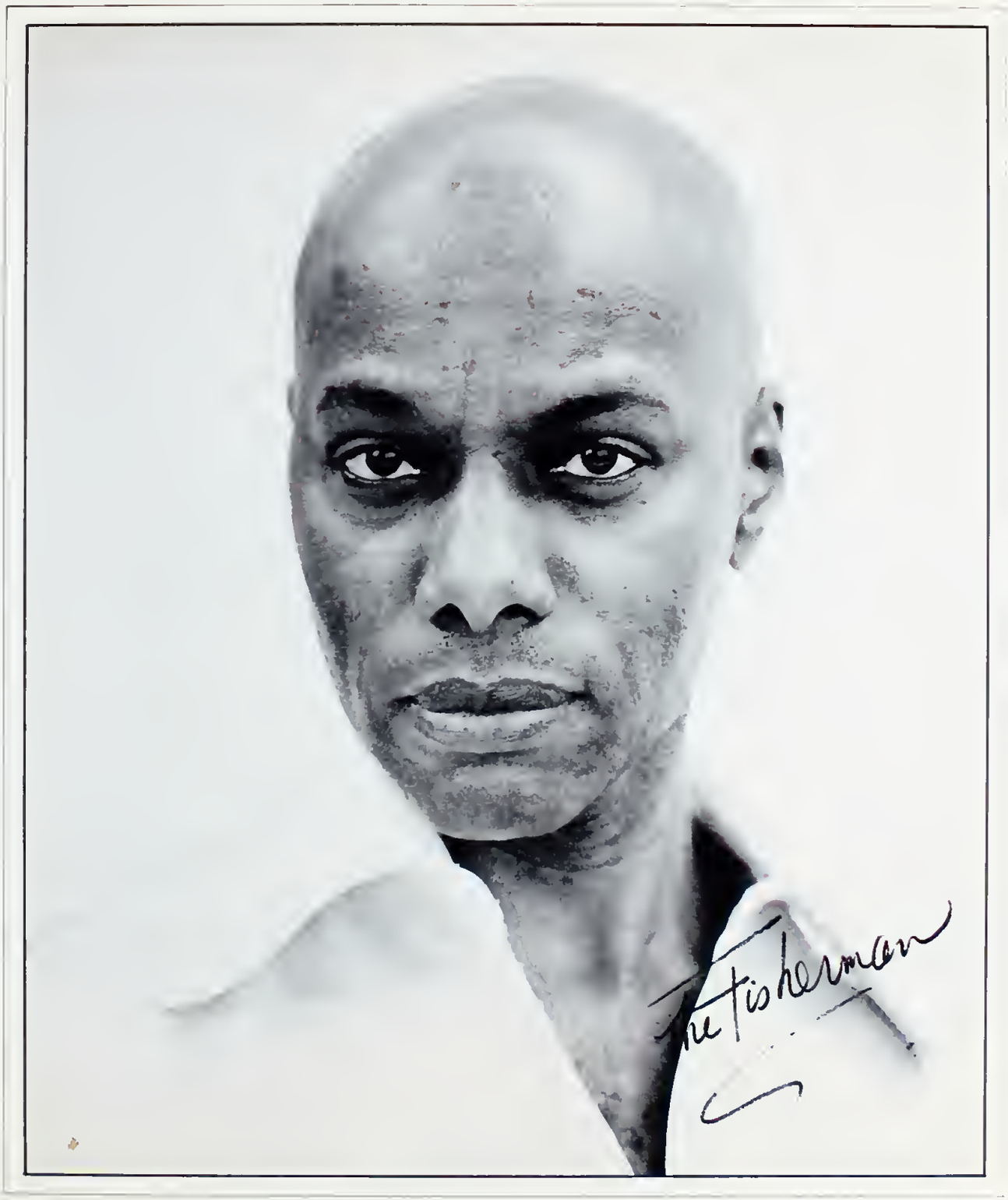
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I HAVE BEEN TO THE MOUNTAIN. . .



I HAVE BEEN TO THE MOUNTAIN

Dedicated to the memory of Rose Juliet Missner, Richard Bender, and Ted Brinson

This remarkable tapestry of sound, feeling, and inspiration is woven of the warm rich colors of The Fisherman's amazing range and versatility of style and interpretation The unforgettable pattern is intensified by the talent and creativity of Thomas Griep, composer, arranger, and producer The music is gorgeous, the words are inspiring; the arrangements are thrilling The meaning of the album is universal and [illegible] needs of every individual listener The songs can be heard over and over [illegible] listening enjoyment increasing at each hearing The golden voice of The Fisherman helps one truly understand the meaning of the word "Love" *Dr Rainbow Johnson*

SIDE I

In A Mansion

In this mighty mansion
Are People from every land
People from every country
Together now hand in hand

In this mighty mansion
Are people great and small
But in the landlord's eyes
They're equal one and all

We are all the same
No better and no worse
There is none to blame
None last and none is first

In this mighty mansion
Are people from every place
Brothers of every color
Sisters of every race

In this mighty mansion
Are people from every land
People from every country
Together now hand in hand

Words and Music by Thomas Griep
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Near The Cross

Jesus keep me near the cross
There a precious fountain
Free to all a healing stream
Flows from Calvary's mountain

Near the cross, near the cross
Be my glory ever
Till my raptured soul shall find
Rest beyond the river
Joy, beyond the river
Peace beyond the river

Near the cross a lamb of God
Bring its scenes before me
Help me walk from day to day
With its shadows o'er me

Near the cross a trembling soul
Love and mercy found me
There the bright and morning star
Sheds its beams around me

Near the cross I'll watch and wait
Hoping trusting ever
Till I reach the golden strand
Just beyond the river

Words and Music by [illegible] Crosby, W H Doane
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Everytime I Feel The Spirit

Everytime I feel the spirit
moving in my heart I must pray
Everytime I feel the spirit
moving in my heart I must pray

In the valley, on my knees
ask the Lord have mercy, please
In the valley, on my knees
ask the Lord have mercy, please

Upon that mountain when my Lord spoke
out of his mouth came fire and smoke
Upon that mountain when my Lord spoke
out of his mouth came fire and smoke

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Home In The Hills

In the beauty of the hills
In the land of his birth
Lives an old wise man
Who is one with all the earth
In the splendor and the beauty
Of a land with many trees
The wiseman makes his home
In the forest and the leaves

This man is not alone
Though he lives with no companions
His parents are the mountains
And his children are the trees
The land can always give him
The nourishment he seeks
For he ploughs the lonely furrows
With deep, deep seeds

In the solitude of nature
And seclusion of forest
The spirits of all races
Converge upon his door
All Beings are welcome
At the footsteps of his home
Where quietly he teaches
Of the land which all men roam

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What A Friend

What a Friend we have in Jesus,
All our sins and griefs to bear!
What a privilege to carry
Everything to God in prayer

O what peace we often forfeit,
O what needless pain we bear,
All because we do not carry
Everything to God in prayer

Have we trials and temptations?
Is there trouble anywhere?
We should never be discouraged,
Take it to the Lord in prayer

Can we find a friend so faithful
Who will all our sorrows share?
Jesus knows our every weakness,
Take it to the Lord in prayer

Are we weak and heavy-laden,
Cumbered with a load of care?
Precious Savior still our refuge,
Take it to the Lord in prayer

Do thy friends forsake despise thee?
Take it to the Lord in prayer
In His arms He'll take and shield thee
Thou wilt find a solace there

Words and Music by Semeon-C[illegible] Converse
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SIDE II

There's A Reason

I have been to the mountain
to smell the pure fresh air
I have crossed its swift streams
and waded its clear pools
I have seen the crisp, clear nights
and wished upon its stars
But I live in the valley, below

Now there's a reason for living
way down in the valley
That only the mountain knows
And there's a wealthy man
who's learned to understand
for once he lived in this land

I have been to the mountain
to see its flowers blooming
and chase the fireflies by night
I have walked through its forests
and felt its cool snow
But I live in the valley below

Now the roads stretch like arteries
to the plains beyond
and the air is heavy and stagnant
there are so many things I don't understand
I will ask the Lord to take my hand

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Nobody Knows

Nobody knows de trouble I've seen
Nobody knows but Jesus,
Nobody knows de trouble I've seen
Glory hallelujah!

Sometimes I'm up sometimes I'm down
Oh yes, Lord!
Sometimes I'm almost to de groun
Oh yes, Lord!

If you get there before I do,
Oh yes, Lord!
Tell all my friends I'm coming too,
Oh yes, Lord!

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Beloved

Whatsoever things are true, my love
Whatsoever things are honest
Whatsoever things are just, my love
Beloved, think on these things

Whatsoever things are pure, my love
Whatsoever things are lovely
Whatsoever things are of good report
Beloved, think on these things

If there be any virtue
If there be any praise
Beloved, think on these things
If there be any virtue
If there be any praise
Beloved, think on these things

Words and Music by Rainbow Johnson
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What Good Would It Do

Though I sing with the tongues of angels
And speak with the tongues of men
But have not love
What good would it do

Though I have the gift for teaching
And understand all things
But have not love
What good would it do

You've gotta have love
To do what must be done
You've gotta have love
To make all people one

Though I give up my possessions
And sing my songs for free
But have not love
What good would it do

Though I fast through every season
And pray through every day
But have not love
What good would it do

Though I preach with great conviction
And plead with souls of men
But have not love
What good would it do

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His Eye Is On The Sparrow

Why should I feel discouraged
Why should the shadows come,
Why should my heart be lonely
And long for heaven and home

When Jesus is my portion
My constant friend is He
His eye is on the sparrow
And I know He watches me
His eye is on the sparrow
And I know He watches me

"Let not your heart be troubled,
His tender word I hear
And resting in His goodness,
I lose my doubts and fears.

Though by the path he leadeth,
But one step I may see
His eye is on the sparrow
And I know He watches me
His eye is on the sparrow
And I know He watches me

I sing because I'm happy,
I sing because I'm free
For His eye is on the sparrow
And I know He watches me

Whenever I am tempted,
Whenever clouds arise
When songs give place to sighing,
When hope within me dies,

I draw the closer to Him
From care He sets me free
His eye is on the sparrow
And I know He watches me

Words and Music [illegible]
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Life's For The Living

As I pondered in silence
Looking inward
I saw a defiance
Of the world around me

Open your ears
Open your eyes
Hear the old man and [illegible]
Life's for the living
Love's for the giving

Open your arms
Open your mind
Feel this time after time
Life's for the living
Love's for the giving

As I gazed at the ocean
Looking outward
I found a devotion
For the God of the sea

Open your ears
Open your eyes
Hear the seagull and [illegible]
Life's for the living
Love's for the giving

Open your arms
Open your mind
Feel this ocean called time
Life's for the living
And love's for the giving

As I walked into the
mountains
Looking quietly
I found a course
Flowing inside of me

Open your ears
And open your eyes
Hear the water that cries
Life's for the living
And love's for the giving

Open your arms
Open your mind
Feel the space we call time
Life's for the living
And love's for the giving

Words and Music [illegible]
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Produced by Thomas Griep
Engineered by Bill Smith
Second Engineer Greg Heap

All songs conducted and arranged by Thomas Griep
Special Thanks to: Mrs. Lurl Brinson, Dr. Maunce McGehee, Jeff Green, and my family, Rainbow, Rainbow-Shalom, and Frederick Gerald Johnson

Mastering by Carol Friberg, Music
Photograph by Ted Jacque
Cover Design by Ron Weber

JAZZ & BLUES

VOL. 19



FESTIVAL DE MONTREUX

SIN DUDA BILL EVANS ES UNO DE LOS [illegible] DEL PIANO ELECTRICO EN JAZZ POR SUS EFECTOS Y SUS AMBIENTACIONES MUY ESPECIALES ES SIN LUGAR A DUDAS UN PIANISTA ARMONICO NATO
A DESTACAR LA LABOR DE EDDIE GOMEZ AL CONTRABAJO

JAZZ & BLUES

6001 JEF GILSON
6002 RAY CHARLES (vol I)
6003 HAL SINGER
6004 B B KING
6005 EDDIE PLAYBOY TAYLOR
6006 JOHNNY MARS
6007 AMERICAN BLUES LEGENDS'74
6008 BILLIE HOLIDAY
6009 JOHN LEE HOOKER (vol II)
6010 AFROJAZZIAC
6011 LONNIE SMITH
6012 CHARLIE PARKER (vol I)
6013 ELLA FITZGERALD
6014 DUKE ELLINGTON (vol I)
6015 DUKE ELLINGTON (vol II)
6016 SONNY ROLLINS
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JAZZ & BLUES

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Preferimos respetar intactos estos documentos artisticos, en lo seguridad de que asi respetomos o quienes desean odquirirlos

BILL EVANS

CARA A	CARA B
INTRODUCCION	HOW MY HEART SINGS
VERY EARLY	ISRAEL
ALFIE	I HEAR A RHAPSODY
34 SKIDOO	PERL'S SCOPE

MADE IN SPAIN

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WITH ALL RESPECT
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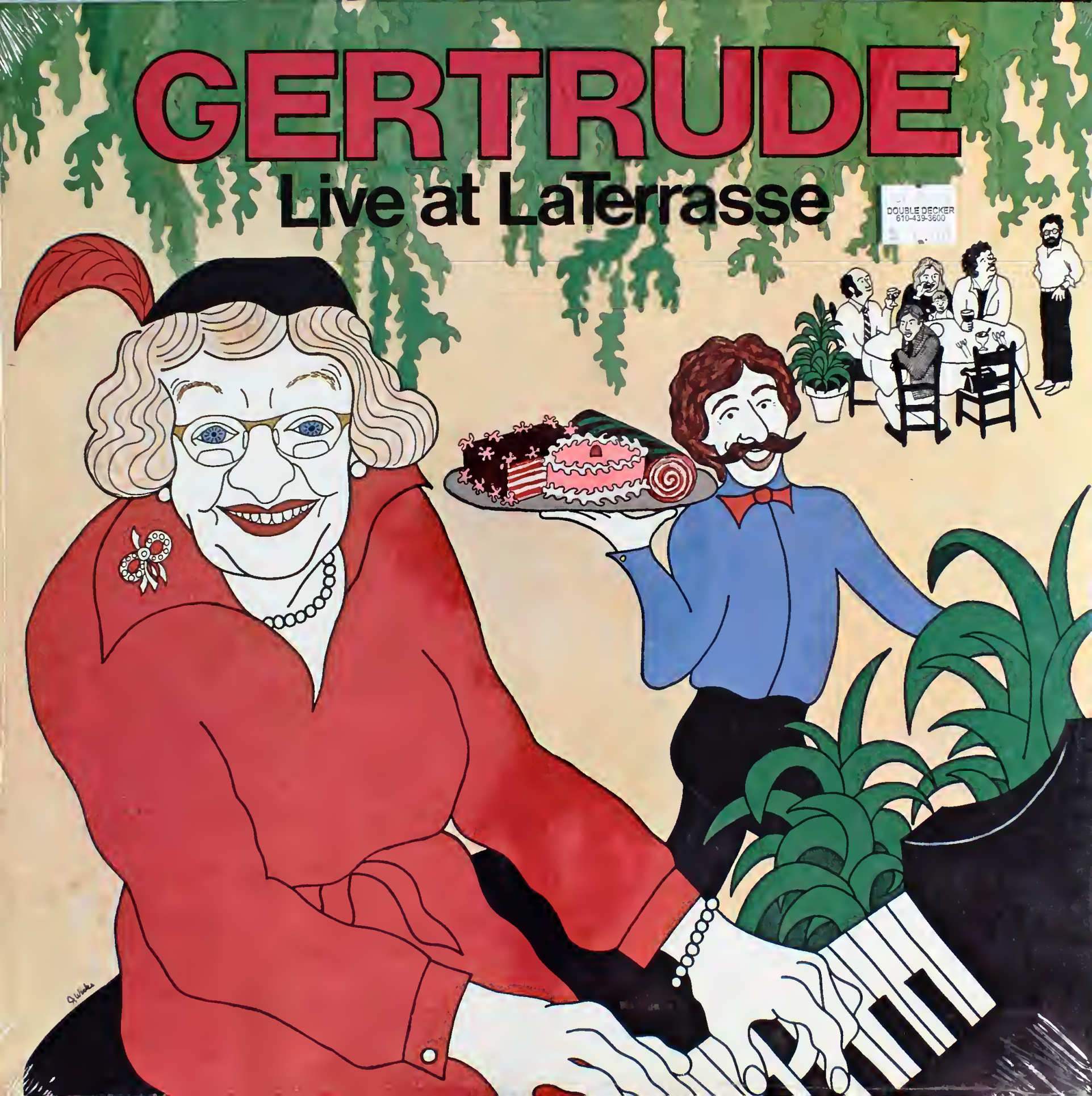
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GERTRUDE

Live at LaTerrasse

DOUBLE DECKER
610-439-3600



Gertrude is one fun lady. Her "tee hees" get everybody laughing (even Elliot). Four years ago (when she was seventy-one) Gertrude came home from a party with me and took a liking to our Steinway grand. We took quite a liking to her and the way she has of bringing a room full of people together that makes something special happen.

Gertrude loves a good party. She gives our classical musicians a break by taking over the piano on special occasions like Mother's Day and New Year's Eve. There's no better way to bring in the new year than Gertrude playing "Auld Lang Syne." She has quite a fan club among LaTerrasse staff and customers. But she's got fans everywhere, especially at the Center for Older People where she plays nearly every day. They even moved the piano out onto the sidewalk so she could entertain the Pope!

A lifelong Philadelphian, Gertrude has great enthusiasm for our city. "Hats off to Philadelphia," she says and she really means it! Gertrude was born at 1718 N. 21st Street, and at age ten began playing classical piano. Thirty years later she started what she calls "piano novelties", which she played from music books. "But then," she says, "there was so bloomin' much music I couldn't carry it all around to parties." After that she started playing by ear and now claims to know more than 300 songs, and some nights she plays them all!

Gertrude's music expresses her contagious enthusiasm for life and her special brand of merriment makes certain that you'll do as Gertrude always does—have a good time! Thank you Gertrude for all the fun you've brought into our lives. You make us all look forward to being seventy-five.

Judy Wicks
LaTerrasse

This record is dedicated to the **Philadelphia Center for Older People** in thanks from Gertrude for the many good friends she's met there and all the good times they've had. Profits from the sale of this record will go to the Center and also to a scholarship fund for young music students. (Gertrude says she wants to keep the music coming!)

Side A

Sweet Georgia Brown (2:18) B. Bernie—K. Casey—M. Pinkard
La Terrasse Rag (2:42) G. Redheffer
Dark Town Strutters Ball (1:53) S. Brooks
Up the Lazy River (:52) H. Carmichael
Near You (:36) F. Craig—K. Goell
Slow and Easy (1:37) Unknown
Stumbling (1:42) Z. Confrey
Hindustan (:29) O. Wallace—H. Weeks
I Can't Give You Anything But Love (1:30) D. Fields—McHugh
Sweet Sue (1:09) V. Young—W. Harris
St. Louis Blues (2:28) W. Handy
Sit Right Down and Write Myself a Letter (1:59) F. Ahlert—J. Young
It Had to Be You (1:22) I. Jones—G. Kahn

Side B

It's Been A Long, Long Time (1:16) S. Cahn—J. Styne
I've Got Rhythm (1:30) I. & G. Gershwin
A Little Bit Independent (1:34) E. Leslie—J. Burke
Chinatown (1:15) W. Jerome—J. Schwartz
Stardust (1:36) H. Carmichael—M. Parish
What Will I Do (1:30) I. Berlin
You Ought To Be In Pictures (2:05) D. Suesse—E. Heyman
Believe It, Beloved (1:45) G. Whiting—N. Schwartz—J.C. Johnson
Neighbors (1:38) Unknown
You Brought A New Kind of Love To Me (1:30) S. Fain
—E. Kahal—P. Norman
Mean Mean Mama (1:38) Davis—Taylor
Bill (1:42) Kern—Hammerstein II—Wodehouse
Tea for Two (2:28) E. Ceasar—V. Youmans

Piano and voice: Gertrude Redheffer

Produced by John Wicks
Recorded remote by **Third Story Recording**
3436 Sansom St., Philadelphia, Pa.
Edited and mixed by John Wicks
Assistant Engineer Chaz Phillips

Executive Producer Judith Wicks

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Cover Illustration by Judith Wicks

JW-3400



DOUBLE DECKER
610-439-3600
$

"goin' goin' gone"



SIDE A

1. TROUBLE
2. SO MUCH FUN
3. HONKY TONK DOWNSTAIRS

SIDE B

4. I'M SHAKIN'
5. WARM BEER, COLD WOMEN AND A BROKEN HEART
6. LIGHTS OUT

GOIN' GOIN' GONE: Dave Goodfriend - Guitar
Russ Beeker - Vocals
Art Bessette - Drums
Mark Mitchell - Bass

Additional Musicians: Scott Young - Tenor Sax
Peter Bonta - Keyboards
Pedro Sera - Guitar (Honky Tonk Downstairs)

Recorded and Engineered by: Peter Bonta
Produced by: Goin' Goin' Gone and Peter Bonta
Executive Producer: Mike Lymam
Photography by: Tom Radcliffe, Point of View Studio, Takoma Park, MD
Extra Special Thanks: Lorie and Peter
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Run Wild
RW-200

Tony Ricardo

in New York

Breaking



Tony Ricardo



in New York

MUSICIANS:

Sax	Charles Dougharty
Trumpet	Mac Gollehon
Trombone	Curtis Fowlkes
Drums	Tony "Bugs" Niles
Guitar	Scipio "Sarge" Sargeent
Bass	Alex Mosley
Keyboards	Wayne "Birdie" Kirton
Percussion	Neil Clerke

BACKGROUND VOCALS:

Charmaine Yetes, Debbie Malone, Tony Ricardo

Side A	Side B
Breaking (Composed By Tony Ricardo)	F.S.B. (Funky Soca Beat) (Composed By Errol Dopwell)
Breaking (Instrumental)	

Recordad At Rawiston Charles Recording Co., Brooklyn, N.Y.
Producad & Arranged By Scipio Sargaant
Executive Producar, M. Chanka, For Hibiscus Records
All Songs Sung By Tony Ricardo
Album Design & Graphics By Errol Dopwell
Models On Cover Photos: William Lynch, Nakesha Ali,
Anthony "Boo Doo" Ali And Tony Ricardo

Special Thanks to God, and my friends at home, Gordon, Barney, Cyril, Ivor, and Ovid and Eddie my loving brothers.

FOR BOOKINGS CONTACT:

M. Chanka:
Naw York 718-941-0028
Romeo Abraham: Trinidad 6235233
Frank Smith: N.Y. 718-498-2552

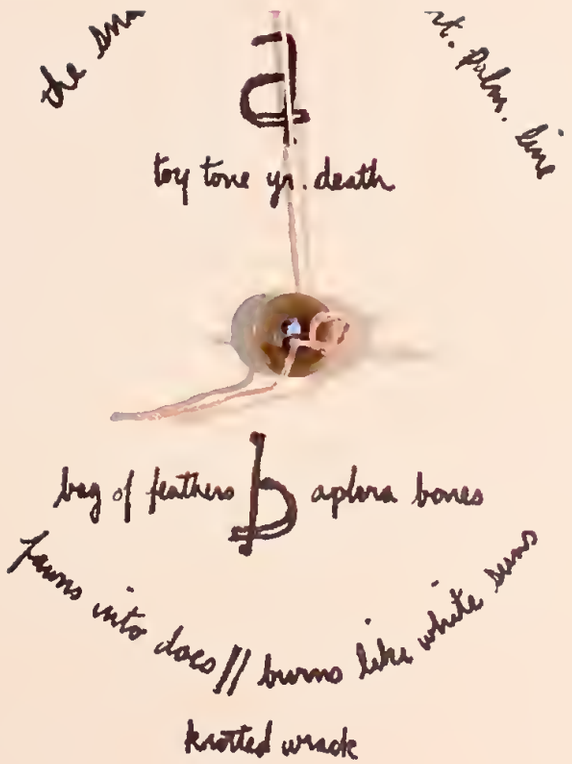
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All Songs Registered With P.R.S. And Published By Ric Music & Purple Road Music





Cursillistas


the sun
toy tone yr. death
bag of feathers
aplora bones
knotted wreck



A - Mannequin Hand Trapdoor I Reminder))) B - Closed Shoulders))) Both tracks from LP LEX006

BOOM BIP - LEX003

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12" SINGLE

"Dancing Queen"



ABBA®

"Take A Chance On Me"

422-859789-1

1. Dancing Queen (3:49)
(B. Andersson/B. Ulveeus/S. Anderson)

2. Take A Chance On Me* (4:01)
(B. Andersson/B. Ulveeus)



Produced by Benny Andersson & Björn Ulvaeus



From the Polydor CD/Cassette/DCC "GOLD" 314 517 007-2/4/5

polydor

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RUN-D.M.C., DANA DANE, ERIC B. & RAKIM, SALT-N-PEPA, SWEET TEE, SPYDER-D

MR. MAGIC'S RAP ATTACK

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VOLUME 3

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MR. MAGIC WOULD LIKE TO THANK: MY NIECE MARIA FOR SAYING "OH MY GOD I THINK I'M HAVING A RAP ATTACK", CHILLY Q, CHICO AND THE FAMILY, MS. BRUNSON AND THE STAFF FROM THE POWER STATION 1360 WEBB RADIO, CHUCK MAXX, Y'LD STYLE, TROOP, CAP. CALVIN, KEVIE KEV, MARVIN, TONY, J.R. WEBB, ALL OF CHARM CITY AND THE POWER POSSE, BIG DADDY CANE, MONEY MON AND SUPREMACY, COLD CHILLIN' WITH THE JUICE CREW, KING PRINCE.

SPECIAL THANKS TO: WBLS, LISA, DOMONIQUE, ANTHONY, JABBAR, MY FAMILY, FLY TY, MARLEY MARL, M.C. SHAN, SHANTÉ, GLAMOROUS, CRAIG G., THE REST OF THE JUICE CREW, AND EVERYONE AT PROFILE RECORDS.

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SIDE ONE
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PLEASE DON'T STAY (ONCE YOU GO AWAY)
Marvin Gaye, Ed Townsend
Jobete Music Co., Inc. (ASCAP) &
Cherritown Music Co., Inc. (BMI)

IF I SHOULD DIE TONIGHT
Marvin Gaye, Ed Townsend
Jobete Music Co., Inc. (ASCAP) &
Cherritown Music Co., Inc. (BMI)

KEEP GETTIN' IT ON
Marvin Gaye, Ed Townsend
Jobete Music Co., Inc. (ASCAP) &
Cherritown Music Co., Inc. (BMI)

All of above tunes arranged by RENE HALL.

SIDE TWO
Produced by Marvin Gaye

COME GET TO THIS
Marvin Gaye
Arrangers: David Van DePitte & Gene Page
Jobete Music Co., Inc. (ASCAP)

DISTANT LOVER
Marvin Gaye, Gwen Gordy Fuqua,
Sandra Greene
Arranger: David Van DePitte
Jobete Music Co., Inc. (ASCAP)

YOU SURE LOVE TO BALL
Marvin Gaye
Arranger: David Blumberg
Jobete Music Co., inc. (ASCAP)

JUST TO KEEP YOU SATISFIED
Marvin Gaye, Anna Gaye, Elgie Stover
Arranger: David Van DePitte
Jobete Music Co., Inc. (ASCAP)

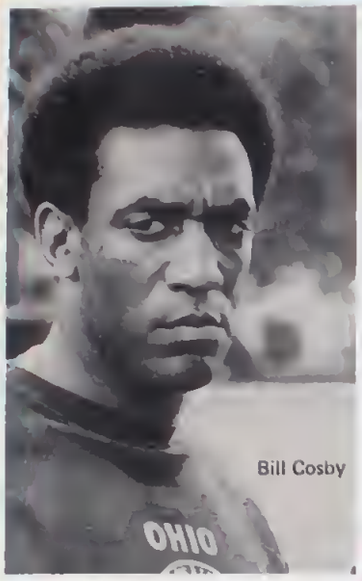
Bass: Wilton Felder & James Jamerson (Wilton Felder appears courtesy of The Crusaders and Chisa Records, Inc.)
Bongos: Eddie "Bongo" Brown & Bobbye Hall Porter
Drums: Eddie "Bongo" Brown, Paul Humphries & Uriel Jones
Guitar: Melvin Ragin (Better Known As "Wah Wah"), Lewis Shelton, David T. Walker, Robert White & Eddie Willis
(David T. Walker appears courtesy of Ode Records, Inc.)
Mellotes: Emil Richards
Piano: Marvin Gaye, Marvin Jenkins & Joe Sample (Joe Sample appears courtesy of The Crusaders and Chisa Records, Inc.)
Vibes: Victor Feldman & Emil Richards
Special Treatment: Ernie Watts, Plas Johnson, Bobbye Hall Porter
Photography: Jim Britt

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ORIGINALLY RELEASED 8/28/73

BCR 2-XY

LAUGHTER IS BEAUTIFUL



















BCR - 2

2 RECORD SET

LAUGHTER IS BEAUTIFUL

RECORD 1

Side 1
(BCR-2-X-A)

1. FLIP WILSON (Columbus) – 6:58
   © BMI
2. BILL COSBY (Toothache) – 4:13
   © BMI
3. RICHARD PRYOR – 3:30
   Laugh Music BMI
4. SKILLET & LEROY – 4:10
   Laugh Music BMI

Side 2
(BCR-2-X-B)

1. DICK GREGORY – 2:08
   Peglari BMI
2. WILDMAN STEVE – 5:00
   Laugh Music BMI
3. MOMS MABLEY – 5:00
   © BMI
4. MANTAN MORELAND – 4:47
   Laugh Music BMI
5. REDD FOXX – 3:28
   Laugh Music BMI

RECORD 2

Side 1
(BCR-2-Y-A)

1. BILL COSBY (Drivin' - San Francisco) – 3:47
   © BMI
2. MOMS MABLEY – 2:50
   © BMI
3. REDD FOXX – 3:55
   Laugh Music BMI
4. MANTAN MORELAND – 5:10
   Laugh Music BMI

Side 2
(BCR-2-Y-B)

1. FLIP WILSON (David & Goliath) – 5:32
   © BMI
2. SKILLET & LEROY – 3:48
   Laugh Music BMI
3. DICK GREGORY – 5:13
   Peglari BMI
4. RICHARD PRYOR – 4:25
   Laugh Music BMI

Produced by Randy Wood for L&W Records in conjunction with
THE NATIONAL ASSOCIATION FOR SICKLE CELL DISEASE, INC.
AMERICAN CONSUMER, INC., CAROLINE ROAD, PHILADELPHIA, PA 19176

CARMEN McRAE

MAINSTREAM
800
2 RECORD SET

ALIVE!





PROMOTIONAL RECORD FOR
BROADCAST & REVIEW
NOT FOR SALE

RECORD ONE

SOMETIMES I'M HAPPY
DON'T EXPLAIN
WOMAN TALK
KICK OFF YOUR SHOES
THE SHADOW OF YOUR SMILE
THE SWEETEST SOUNDS
WHERE WOULD YOU BE WITHOUT ME
FEELIN' GOOD
RUN, RUN, RUN
NO MORE
LOOK AT THAT FACE
I WISH I WERE IN LOVE AGAIN

RECORD TWO

YOU BETTER GO NOW
LOVE FOR SALE
IF I COULD BE WITH YOU ONE HOUR TONIGHT
MISS BROWN TO YOU
PERDIDO
TOO CLOSE FOR COMFORT
MIDNIGHT SUN
TRAVELING LIGHT
LOVE IS HERE TO STAY

STEREO

LS-5559-LP

6/09/12
DOUBLE DECKER RECORDS
$ 3.00

edge of drifting



byron spradlin

carl stanley

LIGHT

STEREO
LS-5559-LP

edge of drifting

looking sleepily into clouds of dream
yet really knowing nothing can be seen,
or if some epece there is enough to see
then about that space, what does it mean?
it's so hard to sey upon the edge of drifting
into streets where all the ones who, sifting
through space and time and life, are wishing
the clouds around that space be lifting.

but even so ell sail some here or there,
some way, some how in raging sees for seeking fair
weather (whether) or not finding it and no one cares
to put out e help for their own help needs repair.
so it seems the help is at the start
of a metter only solved by most in part.
for meaning in help or clouds, space or heart
follows the beginning es the start.

side 1

1. it is true
2. reflections
3. edge of drifting
4. walkin' along
5. who'd be worryin'

side 2

1. jesus isn't lost
2. with all my heart
3. i have come to you
4. psalm 139
5. temporary feeling

all songs written by byron spradlin
published by lexicon music, inc. (ascap)

this album speaks for itself.
ralph carmichael

byron spradlin • guitar, vocal
carl stanley • bass

produced by ralph carmichael
a&r • bill cole
photography • steve hilson (front)
castillo (back)

special thanks to warren dyk
light records • waco, texas
a division of lexicon music, inc.

companion book of arrangements for youth choir (#37523 — $1.95). order from your local music or bible bookstore or directly from lexicon music, inc., waco, texas 76703.

LIGHT

NUMBER TEN — 1965 SERIES

DEPRESSION IN GEN. PRACTICE

HAHNEMANN

medi disc

NUMBER TEN - 1965 SERIES

HAHNEMANN

medi-disc

DEPRESSION IN GENERAL PRACTICE

SIDE ONE		SIDE TWO
A.	Psychodynamics JOSEPH W. SLAP, M.D.	• How can we tell when we are dealing with an agitated depression?
B.	Clinical Manifestations JOHN H. NODINE, M.D.*	• What is the mechanism of action of the psychotropic drugs?
C.	Pharmacology of Antidepressant Drugs PETER E. SIEGLER, M.D.	• What can the depressed patient's family do to help?
D.	Drugs versus Psychotherapy ROMAN DYKYJ, M.D.	—and other questions which supplement the lecture material.
*	Read by EDWARD M. WALLERSTEIN, M.D.	

HAHNEMANN
medi-disc
produced under the supervision of
SHELDON R. BENDER, M. D.
THE DEPARTMENT OF MEDICINE
HAHNEMANN MEDICAL COLLEGE AND HOSPITAL
Philadelphia, Pennsylvania

Copyright 1965, by MEDI-DISC, INC.

Producer: C. N. Straughan
Sound Engineer: Joel Fein



SIDE A

1. MUCHO DINERO - *Techno Flamenco Mix* 7:01
(Music & Lyrics by Rol Williams for Stam Music & Wilkins Music Corporation)

2. MUCHO DINERO - *Techno Flamenco Radio Edit* 5:31
(Music & Lyrics by Rol Williams for Stam Music & Wilkins Music Corporation)

SIDE B

1. IN GOD WE TRUST - 4:[illegible]
(Music & Lyrics by Rodolfo Parrott for Urb Soup)

2. LUPITA - *Extended Mix* 5:14
(Music & Lyrics by Dimas [illegible] Prado)

3. QUIEN SE TOMO TODO EL VINO - *Album Mix* 3:20
(Music & Lyrics by [illegible] Jorge Cobo [illegible] for [illegible] Music Corporation)

4. MUCHO DINERO - *Album Mix* 3:30
(Music & Lyrics by Rol Williams for Stam Music & Wilkins Music Corporation)

Produced, Arranged, Performed & Recorded by
Michael Sembello, Joe Milner and Wilkins for
ACROBAT Productions
Additional Production by Chris Papastephanou
Executive Producer: Enrique Brau Pelegri
Digitally Recorded and Mixed at Bossa Nova Hotel Studio
Background Singer(s): Michael Sembello, Fonz Sembello, Wilkins, Tall Tata Vega, Ellis Hall, Joe Milner, Atis, Chokki, Juan Manuel Ramon Ricardo Sessano, Arturo (Bart) Garcia.
Photography: Ron Slenzak
Art Direction & Design: Lunsel & Whiteman

LATECHNO and *TROPROCK*
Are two musical styles created by
Michael Sembello and Wilkins

Wilkins Music Corp., Masa Records®
Cupurra Heights Sta., Puerto Rico 00922
Tel.: (809)273-5008 • Fax: (809)273-1209

Management: Global Entertainment Group
G.P.O. Box 3421, San Juan, P.R. 00936
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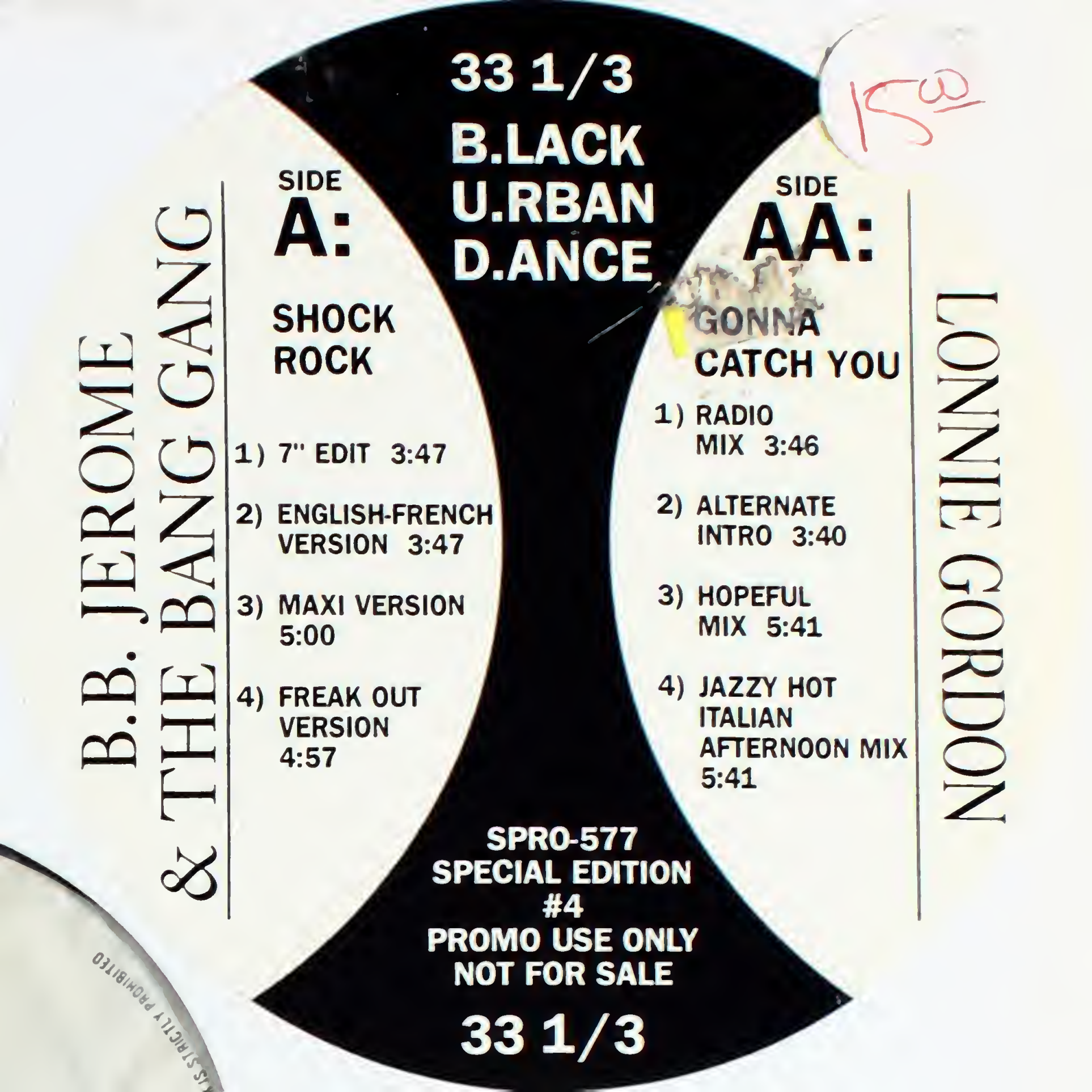
Wilkins International Fan Club
P.O. Box 8158, Bay Mon, P.R. 00821

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A Production of
Wilkins Music
Corp. for
Masa Records

BMG INTERNATIONAL DE PAIN

[illegible]871-1-RLD)


33 1/3
B.LACK
U.RBAN
D.ANCE
B.B. JEROME
& THE BANG GANG
SIDE
A:
SHOCK
ROCK
1) 7" EDIT 3:47
2) ENGLISH-FRENCH VERSION 3:47
3) MAXI VERSION 5:00
4) FREAK OUT VERSION 4:57
SIDE
AA:
GONNA
CATCH YOU
1) RADIO MIX 3:46
2) ALTERNATE INTRO 3:40
3) HOPEFUL MIX 5:41
4) JAZZY HOT ITALIAN AFTERNOON MIX 5:41
LONNIE GORDON
SPRO-577
SPECIAL EDITION
#4
PROMO USE ONLY
NOT FOR SALE
33 1/3

east broadway run down
sonny rollins



East Broadway Run Down

SONNY ROLLINS

H.M.V. **CSD 3610**
Recorded by
ABC-Paramount
Records Inc.
U.S.A.

SIDE ONE:

1. **EAST BROADWAY RUN DOWN**
   (*Rollins*)

SIDE TWO:

1. **BLESSING IN DISGUISE**
   (*Rollins*)
2. **WE KISS IN A SHADOW**
   (*Rodgers-Hammerstein II*)

PERSONNEL:

SONNY ROLLINS, Tenor Sax
ELVIN JONES, Drums
JIMMY GARRISON, Bass
FREDDIE HUBBARD, Trumpet
Recorded: May 9, 1966.

℗ 1967

Produced by BOB THIELE

Front Cover Photo: Charles Stewart

Cover Design: Robert Flynn/Viceroy

Cover Painting Mel Cheran

Sonny Rollins combines immense authority and almost as immense unpredictability. The authority is instantly evident in his playing. His attack, his sound, his time.

"He doesn't worry about time," Freddie Hubbard observes "He doesn't have to. I remember when I was playing with him, we'd sometimes start at a racetrack tempo And then he'd double *that*. Oh, he's mastered the time thing."

The authority carries over to Rollins' unpredictability When, for example, he decides to move around the room while he's playing, he does it with magisterial conviction. And always, he's acutely aware of everything that's happening One night, as he was walking around the Village Vanguard, he stopped and plunged into a stunning cadenza, his eyes closed I had just come in and was standing by the door watching his total immersion in the music. Eyes still closed, he moved a few feet, still playing. Suddenly, he took his horn out of his mouth, opened his eyes, said, "Hello, Nat", then resumed playing I still haven't figured out how he knew I was there.

"It seems to me", said Freddie Hubbard in talking about this record, "that Sonny plays different every time I hear him. He never stays in one thing. *East Broadway Run Down* started as a blues, but soon, all three of us were moving out of the chords. It was beautiful, not having a piano, because that way we were not only freer harmonically but we were also not confined by the usual twelve bar structure."

The number begins to cook—to use a phrase now somewhat in disuse—from the start. The Jones-Garrison rhythm team sounds strong and flexible enough to sustain several big bands simultaneously. Up front, Sonny illustrates his extraordinary plasticity of line. And also, of course, his complete command over the horn.

Freddie Hubbard, who has also become a consistently authoritative jazzman, plays with crisp inventiveness and an organic improvisatory sense that makes the design of his solo, in retrospect, appear to have been carefully plotted.

I asked Freddie what it feels like to have Elvin Jones behind you on a freewheeling number like this. "The way Elvin plays time", Freddie said, "is forceful but he doesn't intrude Furthermore, Elvin is able to add things around what you play. He's able to fill in so much space—with his hands, with his feet—and fit it all in. It's an exhilarating experience."

Authority also characterizes the work of Jimmy Garrison who is finally being recognised for the superior musician he is. Listen here to the way he builds his solo And to his sound At times Garrison makes his bass sound like an oversize guitar. Also fascineting is his time. Until Sonny re enters, Garrison's beat is never explicit but the strength of the implicit pulsation is unmistakable.

As the trialogue continues, Elvin suddenly bursts into a buoyantly complex drum solo in which he occasionally sounds as if he had at least four hands and four feet. It's a masterful essay in how to build layers of cross-accents and shifting textures into a percussion totality. And then, a hypnotic heartbeat courses through Jones' waves of cymbal sounds It is as if we have come back to the root of all music.

Sonny emerges once more, followed by Hubbard, with that heart beat still pounding And that new sound? That eerie sound which rides the waves for a moment and returns after further dialogue between Hubbard and Rollins? Sonny has taken the mouthpiece off his horn, and is blowing through that A jazz banshee With the horn momentarily intact again, the piece moves to a series of endings until there is an unprecedented dialogue between Sonny—pyramiding overtones from the mouthpiece alone—and the remarkable Garrison. And then back home

Blessing in Disguise, Sonny's tune, and *We Kiss in a Shadow* are without Hubbard In them, in addition to Sonny's customary skill at thematic variations, there is the matter of the Rollins tone "Some of the quality of that tone," Freddie Hubbard explains, "is due to the strength of his body. He knows how to get the right amount of air into his horn and he has the strength to keep it coming and to control it He always had a deep sound, and he learned how to perfect that depth of sound all over the instrument, from top to bottom Many tenor players, when they play deep in the lower register, sound as if they're growling Not Sonny".

A striking element in *Blessing in Disguise* is Jimmy Garrison's solo, which points to how lyrical an advance bass solo can be Consider how much the possibilities of that instrument have expanded since Jimmy Blanton And the possibilities keep widening with Garrison as one of the key liberators But it's not only as a soloist that Garrison is commanding Listen to the beat he sets behind Sonny in the last section of the tune.

As he has done so often before, Sonny has found in *We Kiss in a Shadow* a song that is hardly ever played by jazzman but that turns into a thoroughly apt medium for his pungent, supple lyrical bent. The song is from *The King and I* (1951) but Sonny so brings it into his own context, his own sensibility, that it becomes an extension of him. And that, of course, is part of what jazz is about.

What makes Sonny's music so continually fascinating is that when one speaks of "an extension of him", the personality involved is protean From the root of the man there are many Sonny Rollinses, and you never know which combination of them you're going to hear on any given night or at any given record date As is challengingly evident here. NAT HENTOFF

E.M.I RECORDS (THE GRAMOPHONE COMPANY LTD)
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SIDE B: HOMETOWN GIRL (4.45)
SUGGESTED CUT FOR A/C AND JAZZ RADIO

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Produced By
Gary Loizzo

SIDE A

SR-A-001
45 RPM
4:27

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(Ellis Clark) Ellis Songs - BMI

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Grand

Collectables

THE SWEET SOUNDS OF THE CASTELLES

MY GIRL AWAITS ME

HEAVENLY FATHER

IF YOU WERE THE ONLY GIRL

THIS SILVER RING

BABY CAN'T YOU SEE

IT'S CHRISTMAS TIME

MY WEDDING DAY



DO YOU REMEMBER

MARCELLA

WONDER WHY

OVER A CUP OF COFFEE

I'M A FOOL TO CARE

OVER THE RAINBOW

SWEETNESS

Of all the R&B vocal groups to originate on the street corners of Philadelphia, few have had the impact of West Philadelphia's "Castelles." While the Castelles' early 1950's recordings set no mark for number of copies sold, most R&B music connoisseurs agree that the group's distinctive style set the stage for a long tradition of Philadelphia vocal groups with high tenor leads, among them The Dreamers, Turbans, Universals, Bluenotes, Stylistics, Delfonics and many more.

Although they didn't put their voices on wax until 1953, the Castelles story actually began in 1950. Five young men, just entering their teens, lived in the same neighborhood and attended Sulzberger Jr. High together. Frank Vance, the oldest of the Castelles, actually organized the group. He recruited George Grant to sing lead, Octavius Anthony, first tenor, William Taylor, baritone, and Ronald Everett, bass. Frank sang second tenor and played the guitar. The early days were spent rehearsing on the street corner at 49th and Brown Streets and singing at school dances and parties.

Early in 1953 Frank Vance wrote the song, "My Girl Awaits Me." The Castelles perfected it and went to a center city penny arcade to put it on one of those 25c discs. On the way home, the group stopped at Treegoob's, a small record and appliance store on Lancaster Avenue. Having never heard themselves before, the Castelles asked someone there to play it on the phonograph. The owner, Herb Slotkin, heard it and asked the group where they obtained the record. When he heard that the recording was an original, Slotkin and his associate, Jerry Ragavoy, decided to record and produce the Castelles. The GRAND label was formed to record their new discovery.

"My Girl Awaits Me" proved to be the Castelles' biggest hit. It sold particularly well in Philadelphia, New York and Washington. During the next two years the Castelles released five other records on GRAND. None of these sold as well as "My Girl Awaits Me" but each is now considered a masterpiece in its own right. George Grant's superb lead on ballads such as "This Silver Ring," "Over A Cup of Coffee" and "Marcella" is without parallel. "Do You Remember," written by George Grant during a study period at West Philadelphia High School was later recorded by the Five Satins in tribute to the Castelles. George Grant also recorded "Over the Rainbow" and "It's Christmas Time" solo for GRAND under the name George Castelle.

In 1956 the Castelles headed for New York City where, after a personnel change, they released a record for ATCO. When the record failed to sell, the group disbanded.

The Castelles were the central group in an R&B style known as "the Philly Sound." This album contains all fourteen historic GRAND label sides by one of the greatest R&B vocal groups of all time. It contains the sweet sound of the Castelles.

Charlie Horner

"Rhythm & Blues Program"
Broadcast every Saturday 1-3 PM
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ALSO AVAILABLE ON COLLECTABLES
THE HOME OF GRAND RECORDS

MY GIRL AWAITS ME

ESTELLE

IF YOU WERE THE ONLY GIRL

WEDDING BELLS

BRENDA

IT'S CHRISTMAS TIME



COL 6004

THE BELLS

DO YOU REMEMBER

TAKE EVERYTHING BUT YOU

I'M A FOOL TO CARE

DEAREST DARLING

HEAVENLY FATHER

MYTHS PT.ii

[illegible] the end of repugnant,
indulgent, arrogant entitlement
This is the end of economic
dominance, opulence
This is the end of cavalier indifference;
solvent veneer of confidence

Hands shake
Lips quiver
[illegible]breath
nervous tremble

Expire in entropy
American anxiety

ESCHATON

[illegible]ndoning these origins
[illegible]one, everything
[illegible]is to new beginnings

The final and
[illegible] culmination
Yet I remain still uncertain

A quarter century terminating

Risk, doubt, fear; quit

I begged I cried I pleaded
[illegible]ressed I strived and succeeded
But I can't bear the thought of leaving;

Everything ending

Seasick: Bill Mark, Gore, Nick, and Matt

Engineered by Ryan Jones
Produced and mixed by Ryan Jones and Seasick
Tracked and mixed in June/July 2010
Mastered by Dan Mamoth Sound
Ground Up Records

Those that stuck with us these past five ye
deserve our utmost gratitude. Thanks.

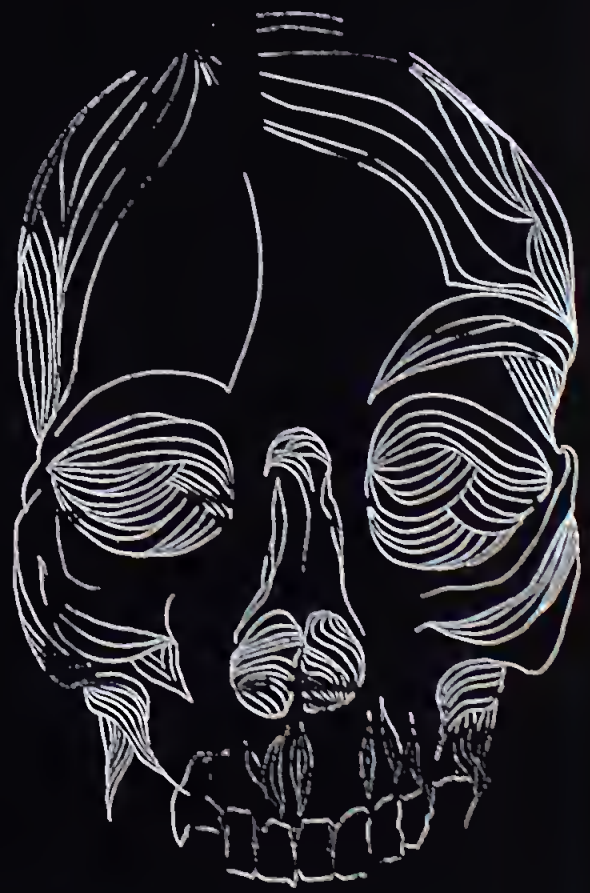
SPEAKWITHTHEVULGAR

To hell with logic and argumen
Keep up appearance; this fiction
I need to pretend

To hell with logic and argument
I can't admit that she won't live
Forever

Think with the learned
Speak with the vulgar
Forever grateful
To you my grandmother
Cecil

SEASICK



NATURALCAUSES

Asymmetric anxiety
All consuming, overwhelming, unrelenting uncertainty
Ambivalence to my absence; my previous non-existence
Yet this fear and dread persists despite Lucretius' argume[illegible]
Finite and in sight
Subjective time misaligned
Witness to this mortal plight
Hands tied eyes wide as life slips by
As I stare blank in the mirror
As I stare back in the mirror I realize the difference
isn't what isn't rather what couldn't be there

BLITZED

They've colonized our consciousness to an extent [illegible]
Children even recollect product placements
before they take their first steps
History has no precedent of this psychological threat
No one is innocent in a free market

[illegible] over come
Death first lest we succumb
No one single dimension can define away who I am

They've colonized our consciousness [illegible] only dreams
No one is innocent in a free market and it [illegible] sick

THINK WITH THE [illegible]

Embrace the ultimate
Assimilate and take ownership
Resolving to consent to a final certain and

Succumb as a victim

Fathom the abyss and our cosmos insignificance
Stand over the precipice and deliver death from your dim instinct

Succumb as a victim

Blessed and burdened
Burdened and blessed
Blessed and burdened to envision
Burdened and blessed to foresee death

CRUDE

Our unbridled faith in technology
has set the stage for catastrophe
Panic, confusion, shock, terror, despair
reign over man in this our nightmare

Crude delusion, naive ambition
meet fact and observation
No solution, no salvation

The forward march of progress
The forward march can't save us

How can I live with the truth?

FUTUREGENERATIONS

Population reduction cryptanthropic [illegible] tests
Celebrate our imminent ruin as the earth extracts its retribution
Civilization's impending catastrophic implosion
Genocide proselytized by first world fucks last in line to die

And humanity's fucked, but the tragedy is your willful naivete

Five billion with lives worth living
destined for the grave by a perverse illogic

And humanity's fucked, but the conveniently,
conspicuously, you ascribe catastrophe

There isn't any [illegible] future generations
that [illegible] you [illegible] bear the burden of existence

OUTLIERS

No n[illegible] not us
Statistically deviant
Divergent and enomalous

Suppress to survive
For two years only to find
Ourselves scarred and surprised

Blithely unspoken, yet omnipresent
No escaping
Our condition, such that we can't admit that
Every beginning is spiraling into a
crushing and humbling oblivion

UR BAND



ONE SONG

DISCO

45

"WITH INSPECTOR TED"



Lead Vocal - Urb Brown

Background Voices - Lee & Lyn Harper (Siren)

Drums - Pablo Douglas

Guitars - Carl Harvey

Bass - Charles Sinclair

Keyboards - Eddy Bullen

Horns

Trumpet - Sarah

Trombone - Roscoe

Tenor Sax - Skell

Arranged and produced by Pablo Douglas and Winston Hammond
Jacket design and art by Winston Hammond
Photography by Wesly Buchanan

Distributed By

MONDZULLA PRODUCTIONS
7475 Goreway Drive, Unit 16,
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L4T 3T3

Phone (416) 673-1514

PRODUCT OF CANADA

MANO ALBUM 101 STEREO

A DASH OF THE

AXCENTS

RECORDED LIVE





A DASH OF THE AXCENTS

RECORDED LIVE

SIDE 1	SIDE 2
GREAT—SOME DAY	SOMETIME'S I'M HAPPY
TUXEDO JUNCTION	(GROUP INTRODUCTION)
SLAUGHTER ON TENTH AVENUE	TIAJUANA BRASS
LaCUCARACHA—MALEGUENA	ROCKABYE
I'VE GOT NEWS	HARBOR LIGHTS
	BILL BAILEY
	TIGER RAG

The five artists who produce the sounds that merge into one of today's swingingest musical units is presently EXPLODING on America's nightclub scene. And the count down begins the instant the spotlight zeros in on the perfect marriage of five talents blasting off to a musical strata of their very own.

Recording "on the scene" is like trying to wrap Christmas in one big package. The excitement of each performance is history and we have tried to capture this evening for YOU to RE-capture.

For John (Muzzy) Napodano. Saxophonist and Co-Leader, perfecting an arrangement whether it be an earthy ballad or a hip jazz tune, sets a pace that's hard to equal.

Vic Danzi not only fulfills his duties as Co-Leader with Muzzy but carries all the vocal solos, plays bass and his impromptu comedy style is a positive gas! NO ONE could write his material — it just happens. Both Vic and Muzzy are on the same wave length and all you have to do is "turn them on."

Mike Julian's technique, particularly on "Tiger Rag" is envied by many less gifted trombonists and this, coupled with his versatility on sax, bass and cello, covers a vast territory of moods.

To listen to Mike Kucsak and his guitar is a JOY. His compelling performance and interpretation of Malaguena create an almost hypnotic spell.

Holding the group together is a task for which drummer Ronny Rene is well qualified. With his comedic touch, he brings the background to the FOREGROUND. Color him exciting.

The final product of their mutual efforts has all the ingredients of a rare wine and reflects their many faceted talents through which they have given life to music you not only hear but feel. It spans that invisible bridge between artist and audience with that intangible quality that is the magic which produces stars.

Dick Mano
Muriel Heineman



D.J. Spen Presents Jasper Street Company
Solid Ground

(S. Spencer, J. Lesane, T. Roberts, S. Adkins, W. Hutchinson, T. Hamlin)

Side A
33 1/3 RPM

BB015

1. Spensane Vocal (9:55)
2. Spensane Beatz (4:36)

Produced & Arronged by Seon "DJ Spen" Spencer & Josone D'Shodeouxmon
for Spensane Producilons.
Engineered & Mixed by Seon "DJ Spen" Spencer & Josone D'Shodeouxmon
@ MoeJo Recording Studio, Baltimore, MD
Published by Kindo Kool Music (BMI)/Gosib-G (ASCAP)
Guitar: Sukarno "Snooky" Richardson, Bass: Vince Loving,
Keyboards: Josone, Drum Programing: DJ Spen,
Voices: Wondress Hutchinson, Tracy Hamlin, Starr Adkins,
Arona Foster, Fruity, Korizma, Richard Yerby,
Seon Spencer, and Josone
Pre-Mastering: Gene Ingham



D.J. Spen Presents Jasper Street Company
Solid Ground

(S. Spencer, J. Lesane, T. Roberts, S. Adkins, W. Hutchinson, T. Hamlin)

Side B
33 1/3 RPM

BB015

1. Spensane Instrumental (9:55)
2. Doo Dew Solid (4:04) 3. Fruit-A-Pella (2:35)

Produced & Arronged by Seon "DJ Spen" Spencer & Josone D'Shodeouxmon
for Spensane Productions.
Engineered & Mixed by Seon "DJ Spen" Spencer & Josone D'Shodeouxmon
@ MoeJo Recording Studio, Baltimore, MD
Published by Kindo Kool Music (BMI)/Gosib-G (ASCAP)
Guitar: Sukarno "Snooky" Richardson, Bass: Vince Loving,
Keyboards: Josone, Drum Programming: DJ Spen,
Voices: Wondress Hutchinson, Tracy Hamlin, Starr Adkins,
Arona Foster, Fruity, Korizma, Richard Yerby,
Seon Spencer, and Josone
Pre-Mastering: Gene Ingham

ALP 1223

Ansonia RECORDS

LAS TRES Guitarras



Printed in U.S.A.

Ansonia LONG PLAYING HIGH FIDELITY COMPATIBLE

ALP-1223

LAS TRES GUITARRAS

CONTENTS

Side 1

1. ROSARIO DE BESOS (Bolero)
2. SOLO TU (Vals)
3. DE HINOJOS (Pasillo)
4. TU DUDA Y LA MIA (Bolero)
5. COSAS DE LA VIDA (Bolero)
6. COMO LAS MARGARITAS (Guaracha)

Side 2

1. SOMBRAS (Pasillo)
2. CAMINO A LA TRAICION (Bolero)
3. EL RELOJ DE MI VIDA (Vals)
4. UNA LIMOSNA DE AMOR (Bolero)
5. BENDICELA SEÑOR (Vals)
6. CORAZON DE PIEDRA (Bolero)

The sensational trio, LAS TRES GUITARRAS, have for many years been entertaining a more than appreciative audience. This famous group was founded in 1934 and the very first efforts of LAS TRES GUITARRAS were warmly received.

These ecuatorian artists became the foremost exponents of the folklore music of their native country. On different occasions the trio made appearances at many clubs and theatres billed as "Los Incas" trio. They toured with the famous "La Argentinita" show and had successful engagements at the Metropolitan Opera House, the Shubert Theatre and Carnegie Hall.

The director of LAS TRES GUITARRAS is CARLOS VALLADOLID. In 1950 he organized a new group and joining him at this time were the excellent musicians ARMANDO IRIZARRY and TITO ULL. These are the men that make up the trio as we know it today: CARLOS, ARMANDO and TITO.

In 1956 the "Asociación Cultural Ibero Americana de Nueva York" presented LAS TRES GUITARRAS with a medal and a scroll formally acknowledging recognition of their noteworthy achievements.

ANSONIA RECORDS is very proud to have been instrumental in bringing to us so much of the delightful music of LAS TRES GUITARRAS. These artists now make their headquarters in the city of New York. The public is always anxiously waiting a new recording or public appearance. It is now ANSONIA'S privilege to introduce the first high fidelity LP featuring LAS TRES GUITARRAS.

The trio, LAS TRES GUITARRAS gained so much popularity because of the way they interpreted "pasillos" and "waltzes" but now prove that they are also masters of another rhythm the so popular, so danceable and listenable "bolero".

— English Copy by Herman Glass

Este simpático Conjunto fué fundado en el año de 1934 por tres artistas ecuatorianos con el propósito de dar a conocer la música folklórica de su país natal. Las aspiraciones artísticas del Conjunto han sido colmadas, y en todas partes donde han tenido oportunidad de actuar, han logrado obtener grandes éxitos.

En cierta ocasión se asociaron al espectáculo de la siempre renombrada y famosa bailarina "La Argentinita", habiendo tenido oportunidad de actuar en muchos centros artísticos de gran renombre, bajo el nombre de Trío "Los Incas". En esta ocasión lograron grandes éxitos y tuvieron oportunidad de actuar en los renombrados templos del arte de la gran ciudad de Nueva York, el Metropolitan Opera House, Teatro Shubert y Carnegie Hall.

El Trió fué famoso debido a la forma como interpretaba los pasillos y los valses, habiendo logrado conquistar fama y renombre a través de sus actuaciones artísticas. De acuerdo con el progreso musical y el ritmo moderno, ahora además se han especializado en la interpretación de boleros, habiendo alcanzado como era de esperarse, un éxito rotundo.

El Director del Conjunto CARLOS VALLADOLID en el año 1950, reformó su trío con nuevos elementos incluyendo a los magníficos guitarristas puertorriqueños Armando Irizarry y Tito Ull.

En el año 1956, la Asociación Cultural Ibero Americana de Nueva York, le otorgó al fundador del Conjunto LAS TRES GUITARRAS — CARLOS VALLADOLID, una medalla y un pergamino en reconocimiento a la magnífica labor cultural realizada a través de los años por su Conjunto.

ANSONIA RECORDS se siente orgullosa de haber sido el medio por el cual el arte incomparable de este Conjunto ha sido divulgado a través de sus excelentes grabaciones en discos de larga duración por todos los países de habla castellana.

En la ciudad de Nueva York, donde actualmente residen los integrantes de este prestigioso Conjunto, es donde mayor entusiasmo existe por escuchar sus interpretaciones.

En el presente disco ofrecemos un selecto y bello grupo de obras musicales maravillosamente interpretadas, e impecablemente ejecutadas por LAS TRES GUITARRAS. Por medio de nuestro sistema de grabación en alta fidelidad, de acuerdo con los últimos y modernos adelantos de la ciencia electrónica, el presente disco puede considerarse un éxito bajo el punto de vista artístico y sonoro.

Estamos seguros que nuestros esfuerzos serán muy bien recibidos y reconocidos por nuestros numerosos favorecedores, a quienes prometemos ofrecerles siempre lo mejor.

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STEREO STEREO STEREO STEREO STEREO STEREO STEREO STEREO STEREO

Las Potranquitas Del Norte

El Campaneo



EL CAMPANEO

CAMELIA RODRIGUEZ

ARRASTRATE

LA NARANJERA

FARSANTE Y MENTIROSO

EL CONQUISTON

LLEVAME CONTIGO

CAMINANDO Y LLORANDO

LA PERRA PLACERA

POBRE NAVE

El Campaneo

Las Potranquitas Del Norte

Peerless
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Después del éxito del primer elepé de las **POTRANQUITAS DEL NORTE,** ahora lanzan al mercado este fabuloso Album con selecciones que llenarán de alegría y buen humor a todos los escuchas. Canciones con picardía sana, con ingenio y con el inconfundible sello norteño, son las que se han escogido para realizar este ejemplar.

Por ningún motivo se lo pierda. Lo recomendamos ampliamente.

Dirección Artística:
ALFONSO ASCENCIO

Lado A

EL CAMPANEO (Margarito Estrada) GREVER	2:15
CAMELIA RODRIGUEZ (Salomé Gutiérrez)	3:15
ARRASTRATE (Paquita Macias) PREDISA	3:05
LA NARANJERA (Paquita Macias) PREDISA	2:21
FARSANTE Y MENTIROSO (Paquita Macias) PREDISA	2:28

Lado B

EL CONQUISTON (Paquita Macias) PREDISA	2:16
LLEVAME CONTIGO (Paquita Macias) PREDISA	2:19
CAMINANDO Y LLORANDO (Celso I. Ortega) PREDISA	2:10
LA PERRA PLACERA (D. P.)	2:43
POBRE NAVE (Sofia Vega) INTERSONG	2:00



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Lado A

1. FALTAN CINCO PA' LAS DOCE - Suelto
2. DEJAME UN PALMAR - Guaracha Jibara
3. EL MEJOR REGALO - Bolero
4. NAVIDAD SIN ELLA - Bolero
5. ESTAS NO LAS PASO AQUI - Guaracha Jibara
6. DONDE ESTARAS EN ESTA NAVIDAD? - Bolero

Lado B

1. DEL CAMPO A LA CIUDAD - Guaracha Jibara
2. COSTUMBRE BORICUA - Guaracha Jibara
3. CUANDO DEN LAS DOCE - Bolero
4. AMARGA NAVIDAD - Bolero-Ranchero
5. DIAS DE FELICITAR - Guaracha Jibara
6. DESPEDIDA DE AÑO - Bolero

DIAL RECORD CORP.
750 Tenth Avenue, New York, N. Y. 10019
Tel.: (212) 247-5370-1

En un esfuerzo por acercar más las almas con los lazos de la música, DIAL RECORD grabó a Odilio González su segundo disco navideño. Las tonalidades rítmicas de sus canciones tienen el dulce sortilegio de las fiestas pascuales.

Muchas veces el modesto Jibarito de Lares ha llenado el ambiente de dicha y alegría; su canto surca los aires y penetra los corazones porque en sus mensajes sencillos y humanos hay sabor de pueblo, vibra la vida y capta la nostalgia de su generación. El título tan solo de este ejemplar constituye un abrete, sésamo! al alborozo que precede a la espera de un nuevo año.

Este long playing contiene doce números capaces de satisfacer a los mas exigentes con una instrumentación de músicos altamente cotizados en nuestro mundo: Victor G. Toro, Jorge Renán Salazar, Nieves Quintero, Pedro J. Andino, Gilberto y Luis Colón y meticulosamente recogido desde los controles por el Ing. Irving Greenbaum. Para completar la obra, nuestro dibujante, Héctor Alvarez - quien modestamente ha permanecido en el anonimato hasta el presente - imaginó y produjo la genial creación que contiene esta joya de Odilio González, el mas genuino intérprete borinqueño de los cantares románticos.

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STEREO CHUCHO AVELLANET • ENTRE LOS DOS • UA LATINO • LS 61023

CHUCHO AVELLANET

ENTRE LOS DOS

SEGURO, QUE TE OLVIDARE
ENTRE LOS DOS
CUANDO TU VENDRAS
CUATRO CARTAS
ANDA DI CORAZON
COSA MUERTA
QUISIERA REVIVIR
TE PUEDEN DEJAR
CUENTAME TUS PENAS
COMO UN VOLCAN



STEREO LS 61023
HIGH FIDELITY L 31023

UA LATINO

A DIVISION OF UNITED ARTISTS RECORDS, INC. • 729 SEVENTH AVENUE • NEW YORK 19, NEW YORK

CHUCHO AVELLANET—
ENTRE LOS DOS

At this point in his young life everything is green lights for Chucho Avellanet. Before he reached twenty, Chucho was already a teen-age idol and an established artist. Throughout North, Central and South America he is an experienced and sought after performer.

In his newest recording, Chucho reveals still another side to his remarkable singing ability. "ENTRE LOS DOS" vividly presents the versatility of Chucho Avellanet. As he moves from ballad to pop rock through Tijuana sounds, he injects his own personality into each of the songs covering a wide range of musical color, effect and atmosphere.

The album focuses on the important songs of the current musical scene—the hits of recent months from Europe, Puerto Rico and the States, and features selections from Spain's famed Benidorm Music Festival. "Entre Los Dos" was the first place winner at Benidorm the past year along with "Quisiera Revivir" and "Sequro, Que Te Olvidaré." Another of the numbers, "Cuéntame Tus Penas," was written especially for Chucho by his friend Arturo Díaz Rivero, a popular songwriter of Puerto Rico.

Chucho's richly sonorous voice blends smoothly and beautifully with the orchestrations in "ENTRE LOS DOS." Backed by French horn and English horn, three trombones, two trumpets, timpani, contemporary drums and opulent strings, Chucho demonstrates once again that he is at his singing peak in the recording studio. After rehearsing at home in Puerto Rico, Chucho flew to New York to record in the newest eight-track studio in the country. The album you are holding is unquestionably the greatest recording Chucho has ever made.

En esta etapa de su joven vida, toda augura futuros triunfos para Chucho Avellanet. Antes de cumplir los veinte años, Chucho era ya ídolo de la juventud y artista reconocido. En Centro, Norte y Suramérica es artista de experiencia, muy solicitado por los públicos.

En su nueva grabación Chucho nos revela aun otra nueva fase de su maravillosa habilidad para el canto. "ENTRE LOS DOS" muestra elocuentemente la versatilidad de Chucho Avellanet. Según pasa de la balada al canto popular moderno a través de ritmos de Tijuana, él impone su propia personalidad en cada una de sus canciones, que abarcan un gran horizonte de colorido musical, efecto y ambiente.

El álbum está basado en las más importantes canciones del mundo musical actual—los más grandes triunfos recientes de Europa, Puerto Rico y Estados Unidos, y nos ofrece selecciones del famoso Festival Musical Benidorm de España. 'Entre los Dos" conquistó el primer galardón en Benidorm el pasado año, junto a "Quisiera Revivir" y "Seguro que te Olvidaré". Otro de los números, "Cuéntame tus Penas", fue escrito especialmente para Chucho por su amigo Arturo Díaz Rivero, un popular compositor de Puerto Rico.

La rica voz de Chucho se funde bella y melodiosamente en las orquestaciones de "ENTRE LOS DOS". Con fondo de trompas francesa e inglesa, tres trombones, dos trompetas, timbales, redoblantes modernos y sentimental música de cuerdas, Chucho demuestra una vez más que está en el apogeo del canto. Después de ensayer en su residencia en Puerto Rico, Chucho voló a Nueva York para grabar en el más moderno estudio de ocho bandas en Estados Unidos. El álbum que tiene en su mano es, sin duda alguna, la más grande grabación hecha por Chucho.

Producido por LEROY HOLMES
Arreglos y dirección de MANDY VIZOSO
Grabación y sonido: EDDIE SMITH
Grabado en la Ciudad de Nueva York
en Mayfair Recording Studios

SIDE ONE

1. ***ENTRE LOS DOS*** (Domenech) 2:23
2. ***COMO UN VOLCAN*** (M. Fernandez Porta-J. Peters) 1:46
3. ***QUISIERA REVIVIR*** (Domingo-Reverter) 2:40
4. ***CUATRO CARTAS*** (Biggero-Alstons-M. Silva) 2:12
5. ***SEGURO QUE TE OLVIDARE*** (Huerta-Navarro) 2:01

SIDE TWO

1. ***ANDA DE CORAZON*** (M. Alvarez Rios) 2:11
2. ***COSA MUERTA*** (A. Gutierrez) 3:20
3. ***CUANDO TU VENDRAS*** (Chiosso-Hadjidakis-M. Silva) 2:34
4. ***CUENTAME TUS PENAS*** (A. D. Rivera) 2:50
5. ***TE PUEDEN DEJAR*** (G. Mills-M. Silva) 2:22

Produced by LEROY HOLMES
Arranged and conducted by MANDY VIZOSO
Recording and mixing engineer: EDDIE SMITH
Recorded in New York City at Mayfair Recording Studios

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DR DIGITAL RECORDING

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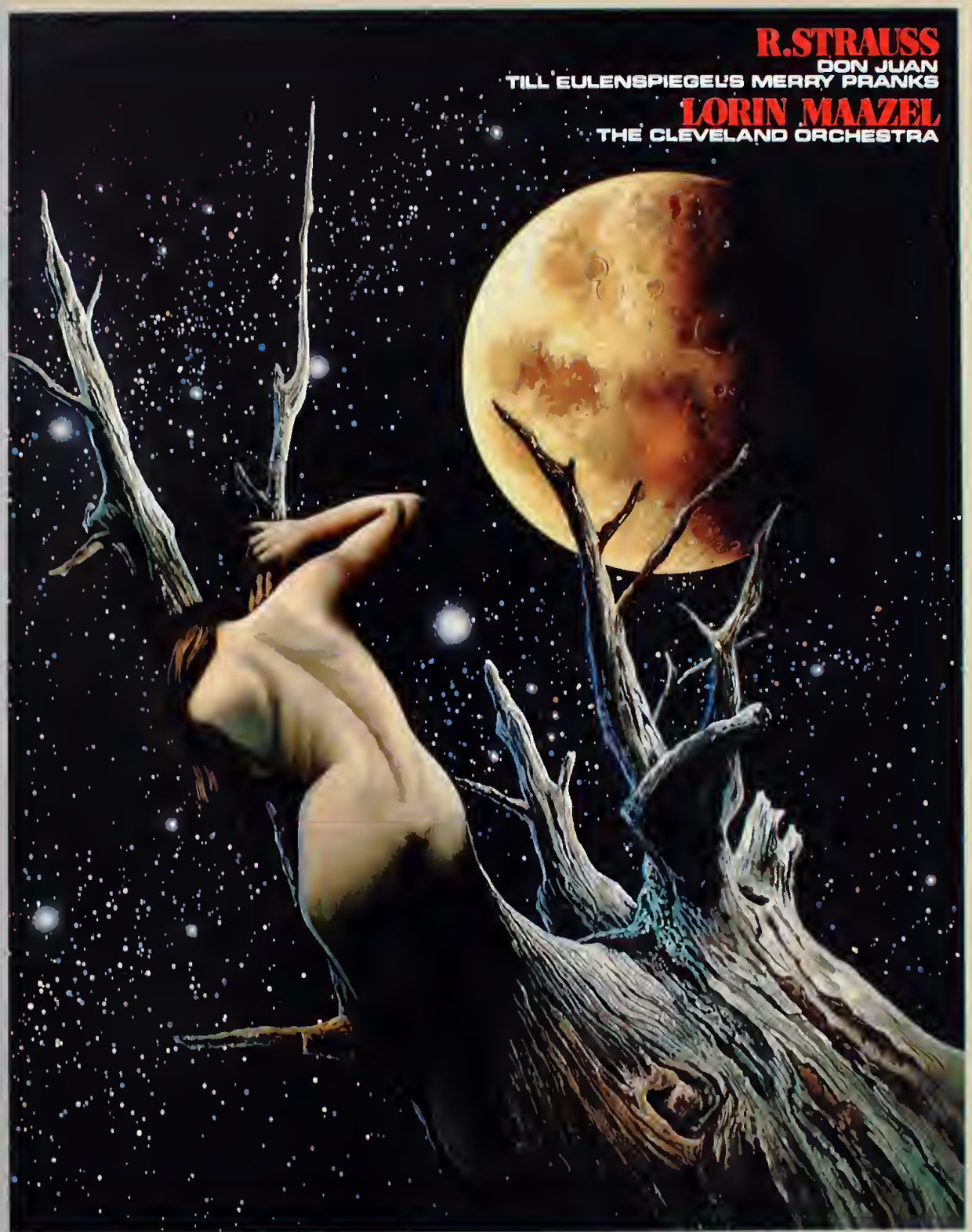
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Rシュトラウス：交響詩

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（ティル・オイレンシュピーゲルの愉快な悪戯）

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ティル・オイレンシュピーゲルの愉快な悪戯
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master sound W76 ■インチ・76cm sマスターテープ使用



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R.シュトラウス
交響詩「ドン・ファン」
交響詩「ティル・オイレンシュピーゲルの愉快な悪戯」

■録音データ
SIDE A 16'25"
SIDE B 15'16"
1979年5月9日　クリーヴランド、メイソニック・オーディトリアムにて

プロデューサー――ポール・マイヤース
エンジニア――バド・グラハム　半田健一

SONYマルチ・チャンネル・デジタル・レコーダー PCM3224によるデジタル録音

ロリン・マゼール――――指揮
クリーヴランド管弦楽団

デジロクによるマゼールのR.シュトラウス

――――諸井 誠

1. 聞く所によれば、今回のデジタル録音が実現した背景には、ロリン・マゼールの力が預って大きかったという。彼は、録音の日程をずらせてまで、ソニーのマルチ・チャンネル・デジタル録音機3224の完成・使用を求めたのである。前回来日の折得た情報と体験からの発想だそうだが、ソニー初の海外録音によるレコードが、僅か7ヶ月後に日米双方で発売になるという異例の早さもさることながら、指揮者、制作者、技術陣の、海を越え、国境を越えての協力ぶりを瞥見して、私は非常に心強い印象を得た。CBSソニーの要請で79年5月9日、クリーヴランド市メイソニック・ホールでの録音現場に臨席・視察した結果は、レコード芸術、ステレオ芸術両誌上に報告した通りである。それから4ヶ月を経過した9月にCBSの担当PD、ポール・マイヤースが来日し、CBS・ソニー信濃町スタジオでトラック・ダウンとデジタル編集機DEC1000を使用しての編集を、CBSソニーのスタッフの協力を得て自らの手で行い、成功裏に作業を終えた。ともかく、9月20日、録音から数えて134日目に、編集の完了を見たデジタル・テープの輝やかしい再生音を、完成直後にスタジオを訪れて聴かせてもらった時には、言い知れない感動を覚えたのであった。

2. R.シュトラウスについて、マゼールが筆者に語ってくれたことを先ずここに紹介しておこう。

N.B.1
MM―今回のセッションにもシュトラウスが3曲入っていますね。彼の作品がとくにお好きなのですか？

LM―そうですね……。私は、ある時期、ほとんど「専ら」と言えるほどたびたびR.シュトラウスをとりあげて、コンサートや劇場で演奏していたことがあるんです。というのも、シュトラウスは不当評価されていると思ったからです。15年前、当時大勢を占めていた意見は、R.シュトラウスと言えば、驚異的な技巧家ではあるが、表面的、装飾的で、かつ下品尊大だ……云々と言ったものでした。でも、私はそうは考えませんでした。《ドン・キホーテ》や、《死と変容》などは、非常に面白い、美しい作品です。それで、R.シュトラウスがもっと正しく理解されるよう、もっと尊敬をもった視点から作品にアプローチして、こんな解釈も可能なのだ、ということを示し、彼の音楽が正当な評価を受けるようやってみようと考えたんです。ですから、（今おっしゃったように）、私の演奏でR.シュトラウスが親しく感じられるようになった、新しい面が発見できた、と言っていただけると、とてもうれしいですね。

この質問に先立って、私は、彼の新しい《英雄の生涯》の演奏と録音の素晴らしさをたたえ、「あなたは、あの作品に対する私の見解をひっくりかえしてしまいましたよ」と告げたのであった。

N.B.2
実際、《ティル……》、《ドン・ファン》、《死と変容》の3曲の控え目で精緻な演奏。限りなくデリケートな響きの綾の追求ぶりに接して、私のシュトラウス観は、根底から再検討を迫られたのである。デジロク再生をききながら、単なる効果の追求以上に、迫力や輝やかしさの顕示以上に、デジロクが、精緻な音の綾の表出に、限りない価値ある貢献を果してくれるに違いない、という確信をもったのであった。

マゼールが、CLOとのデジロクにR.シュトラウスを選んだのは、あらゆる条件からみて正しかった。15年前の録音（英デッカ）で《ドン・ファン》と《死と変容》のカップリングが出ているが、今度のは、それと極めて対照的な録音なのである。すなわちCLO（新）対VPO（旧）。会社がCBS対DECCA。場所が米国対西欧。録音がデジタル対アナログ。実際、比較して聴いてみると、驚くほどレコードとしての内容が違うのである。15年前のハイ・ファイ全盛時代の録音では、生演奏でならきこえる筈がない音が、マイクロフォンで分析的に引っぱり出されており、まるでスコアをなめまわしているようなオンの感じのとり方なのである。コンサート・ホール・レーベル時代のブレーズ　ORTFの《春の祭典》と同様な行き方なのだ。しかし、流石ポール・マイヤース自らがディレクターをつとめただけあって、今度の録音には、そうした故意に仕掛けをほどこす所が全くない。ごく自然な演奏の、繊細華麗な響きの正確判明な記録なのである。デジタルになると、何かが特に効果的に、あざとくきこえると思うのは間違いで、デジロクなればこそ、ありのまゝが記録出来るのだ。それは、新旧の録音を、スコアを追いながら詳細に聴いてチェックしてみれば、簡単に分ることなのである。

演奏において、マゼールは楽譜忠実主義者でも、分析主義者でもない。彼は、「楽譜は出発点に過ぎず、一つ一つの音が解釈されねばならない」、「楽譜は、最良の場合でも不完全だ」と言いきる。「直観」によって紙背に隠されてあるものを捉え、演奏という瞬間燃焼の芸術行為の中に「表現」するのである。15年前の、いかにもVPOらしい、複雑に屈折した、むしろ暗い部分に意味深さを感じさせる演奏の……ファイ録音に対して、今回のは、いかにもCLOらしい、精緻で明快な、明るい部分に魅力を感じさせる録音。これを聴いて、ヨーロッパに活躍の中心があった頃のマゼールよりも、ここ7年間の母国に戻ってからの彼の方が、ぐっと明るくなっているのではないかと思うのである。この明るさを単にテケの違いと割り切るのは早計だと思うのは、その故である。マゼールは、15年前の《ドン・キホーテ》を彼のベスト・レコードとして挙げていたが、新しい、CLOとのR.シュトラウス・シリーズの中では、おそらく今回の録音がベスト・レコードとしての価値を云々されるものになるだろう。それを期待したい。

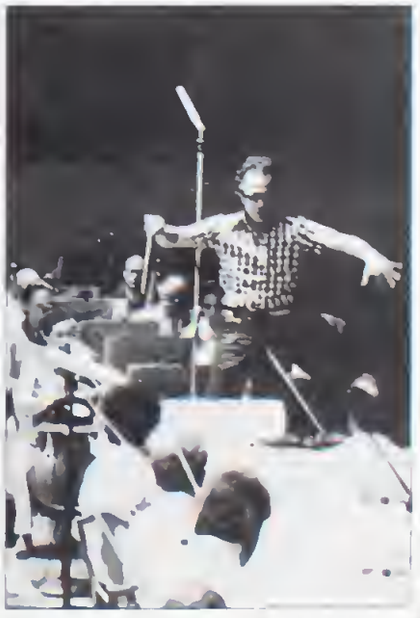
3. 《ドン・ファン　作品20》―R.シュトラウス（1864～1949）は、交響詩の作曲家として音楽史上最も重要な人物である。1888年、23歳で《マクベス作品23》を完成して以来、1898年、《英雄の生涯　作品40》を書き上げるまでの10年間に、彼は8曲の交響詩を作曲している。つまり、これがシュトラウスの「交響詩の季節」であり、「哲学の時代」ともよばれる時期なのである。《ドン・ファン》は第2作。《ティル……》は第5作。これら傑作2曲をカップリングしたのがこのレコードなのである。

N.B.3
《ドン・ファン》は、R.シュトラウスがミュンヘン歌劇場に第3指揮者として勤務していた時代（1886年8月8日～9月7日）の作品である。ヴァグネリアンであり、ショーペンハウエルの信奉者であった、この頃の彼は、女性による救済を求め、不首尾に終わり、厭世的になって破滅してしまうというドン・ファンの心理描写に魅了され、レーナウの同名の劇詩（1844年作）に想を得て、この傑作を作曲した。初演は89年秋、ワイマールで作曲者自身の指揮により行われた。曲はまず主人公のテーマ（傲慢、高貴、激情、燃焼）の提示強奏で華々しく始まり、次いで、ツェルリーナ、侯爵夫人、ドンナ・アンナの3人との恋のいきさつが3つの挿話として展開されるが、「永遠に女性的なものの完全無欠の化身」を求める主人公は、何れの女性とも愛の燃焼が終わると同時に失望し、飽きてしまい、倦怠におちいる。そして、恐るべきバッカナーレ。狂乱の放蕩生活である。その果てに破局が訪れ、石像を晩餐に招くことにより、彼は自らに死をもたらすのである。

4. 《ティル・オイレンシュピーゲルの愉快ないたずら　ロンド形式による。作品28》―シュトラウスのユーモアの精神が横溢した快作であり、古い説話が、音楽の中で生き生きとよみがえって、人々に辛辣な調子で語りかけてくる。なまけ者のためにある世界のあらゆる約束事への挑戦だ。滑稽を武器に、風俗、宗教、既成な常識に対して果敢にいどむティルは、あらゆるいたずらの果てに捕えられ、裁判の後、絞首刑に処される。だが、ユーモアの民衆的反逆精神は決して死なないだろう。短い陽気なエンディングがそれを主張している。従って快楽と愛の狩人ドン・ファンの死の厭世観はここには無い。1894～95年の作。完成の年の11月5日、ケルンでフランツ・ヴュルナー指揮により初演された。

5. テーマの数が多く、錯綜した展開をもつ一曲の交響詩においてマゼールの透徹した眼は紙背を射て、作曲者の新しい試みの奥にまでそそがれている。それをデジロクが余すところなく捉えて再生してくれるのである。この録音を聴けば、何故マゼールが3224を望んだのか理解出来るのである。

N.B.1　レコ芸、79年8月号"hands on hands on"……より
N.B.2　同上
N.B.3　クロト・ロスタンによる。



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b/w



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THE HAWAIIAN GUITARS OF

BUDDY MERRILL

RECORDED INSTRUMENTALLY IN HAWAII

HAWAIIAN WAR CHANT ✿ ALOHA OE ✿ PEARLY SHELLS ✿ MOON OF MANAKOORA
HAWAIIAN WEDDING SONG ✿ BEYOND THE REEF ✿ AKAKA FALLS ✿ LAHAINA LUNA
PAGAN LOVE SONG ✿ LOVE SONG OF KALUA ✿ SEA BREEZE ✿ I'LL REMEMBER YOU



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THE HAWAIIAN GUITARS OF

BUDDY MERRILL

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Aloha Nui Ka Kou.

side one

SEA BREEZE (Puamana) (Hoffman-Manning-Aluli) / Criterion Music Corp.	ASCAP	2:02
AKAKA FALLS (Arr. & Adapted by Buddy Merrill) / S & R Music	ASCAP	2:12
PEARLY SHELLS (Pupu O Ewa) (Edwards-Pober) / Criterion Music Corp.	ASCAP	1:53
I'LL REMEMBER YOU (Kui Lee) / Herb Montei Music & Konakai Pub. Co	BMI	2:52
PAGAN LOVE SONG (Freed Brown) / Robbins Music Corp.	ASCAP	2:10
MOON OF MANAKOORA (Loesser-Newman) / Frank Music Corp.	ASCAP	3:05

side two

BEYOND THE REEF (Jack Pitman) / Valando Music, Inc.	ASCAP	2:59
HAWAIIAN WEDDING SONG (Hoffman-Manning-King) / Pickwick Music Corp.	ASCAP	2:33
LAHAINA LUNA (Kui Lee) / Sunbeam Music Corp.	BMI	2:17
HAWAIIAN WAR CHANT (Noble-Freed) / Miller Music Corp.	ASCAP	1:55
LOVE SONG OF KALUA (Ken Darby) / Miller Music Corp.	ASCAP	1:56
ALOHA OE (Arr. & adapted by Buddy Merrill) / S & R Music	ASCAP	2:00

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ARRANGEMENTS BY BUDDY MERRILL
KEYBOARD — BOB SMALE
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ST 93474

atero Records



Roberta

CHAMELEON CRY/ROBERTA VANDERVORT

Side I (19:49)

LET ME LOVE YOU
THAT MUCH (4:06)
Vandervort/Remal
Produced by Gary Remal

I WILL SATISFY (4:08)
Vandervort/Lund
Produced by Martin Lund

POST-WAR BABY BOUNCE (3:04)
Vandervort/Lund
Produced by Martin Lund

GREAT BLUE HERON (4:37)
Vandervort/Lund
Produced by Martin Lund

HEY NOW (3:35)
Vandervort/Lund
Produced by Martin Lund

Side II (20:12)

HUMAN RACE (2:49)
Vandervort/Bogas
Produced by Ed Bogas

ECHOES (4:36)
Vandervort/Lund
Produced by Martin Lund

CHILD (4:50)
Vandervort/Lund
Produced by Martin Lund

SPECIAL TO YOU (4:09)
Vandervort/Silversher
Produced by Martin Lund

CHAMELEON CRY (3:33)
Vandervort/Lund
Produced by Martin Lund

℗ Catero Records, 1983/CAT-002 Catero Records, 1301 Chestnut Street, San Carlos, California/ Pressed in West Germany by Teldec

LET ME LOVE YOU THAT MUCH
Roberta Vandervort, Gary Remal

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Drums: BRAD BETHORN
Bass: MAC CRIDLIN
Piano, Fender Rhodes: GARY REMAL
Guitar: BILL SCHREY
Alto Saxophone: VEL SELVAN
Percussion: JOHN ERICKSON
Arranged by: GARY REMAL
Recorded at Russian Hill Recording, San Francisco, CA
Engineer: JACK LEAHY
Assistant Engineer: JEFF KUMENT

I WILL SATISFY
Roberta Vandervort, Martin Lund

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Drums: MOYES LUCAS
Bass: GARRETT SMITH
Fender Rhodes, Synthesizer: MARTIN LUND
Guitar: JOHN MORTON
Soprano Saxophone: MARTIN LUND
Percussion: MICHAEL SPIRO
Arranged by: MARTIN LUND
Recorded at The Music Source, Seattle, WA
Engineer: DAVE RAYNOR
Overdubs recorded at The L.A. Studios, Hollywood, CA
Overdub Engineer: JIMMY TOMLINSON

POST-WAR BABY BOUNCE
Roberta Vandervort/Martin Lund

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Drums: CHRIS LEIGHTON
Bass: JIM STINNETT
Fender Rhodes, Synthesizer: MARTIN LUND
Guitar: DAVE PETERSON
Percussion: TLO RODRIGUEZ
Tenor Saxophone/Flute: MARTIN LUND
Trumpet: ED LEE
Arranged by: MARTIN LUND
Recorded at The Music Source, Seattle, WA
Engineer: DAVE HANCOCK
Overdub Engineer: BOB ISRAEL

GREAT BLUE HERON
Roberta Vandervort/Martin Lund

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Drums: MOYES LUCAS
Bass: DEAN JOHNSON
Piano: MARTIN LUND
Guitar: JOHN MORTON
Soprano Saxophone: MARTIN LUND
Percussion: MICHAEL SPIRO
Arranged by: MARTIN LUND
Recorded at Pacific West Recording, Lake Sammamish, WA
Engineer: DAVE PERRY

HEY NOW
Roberta Vandervort/Martin Lund

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Drums: MOYES LUCAS
Bass: GARRETT SMITH
Fender Rhodes: MARTIN LUND
Guitar: JOHN MORTON
Flute: MARTIN LUND
Percussion: MICHAEL SPIRO
Accordian: MURI ALLEN SANDERS
Background Vocals: ROBERTA VANDERVORT, MARTIN LUND, MICHAEL SPIRO, GARRETT SMITH, AMANDA SEREBRIN
Arranged by: MARTIN LUND
Recorded at The Music Source, Seattle, WA
Engineer: DAVE RAYNOR
Overdubs recorded at The L.A. Studios, Hollywood, CA
Overdub Engineer: JIMMY TOMLINSON

CHAMELEON CRY

ROBERTA VANDERVORT

Associate Producers: ROBERTA VANDERVORT and FRED CATERO

All Vocals: ROBERTA VANDERVORT (except backgrounds on "Hey Now")
Vocals Arranged by ROBERTA VANDERVORT ("Human Race" co-arranger, ED BOGAS)

Mixing and Additional Recording: Music Annex, Menlo Park, CA (except "Chameleon Cry")

Engineer: FRED CATERO
Assistant Engineers: ROGER WIERSEMA, DAVE PORTER

Cover Art Direction & Design: SAM SMIDT, Palo Alto, CA
Cover Photography: DON VANDERVORT

Mastering: Sonic Arts Corp., San Francisco, CA, by Leo de Gar Kulka
Special thanks to The L.A. Studios for their generosity.
My love and admiration to Martin, whose musical integrity is a constant inspiration

HUMAN RACE
Roberta Vandervort/Ed Bogas

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Drums: STEVE MITCHELL
Piano: ED BOGAS
Synthesizer: PAUL POTYEN
Guitar: STEVE URQUIAGA
Percussion: MICHAEL SPIRO
Flute: MARTIN LUND
Rap: ED BOGAS
Arranged by: ED BOGAS
Recorded at Music Annex, Menlo Park, CA
Engineer: FRED CATERO
Assistant Engineer: ROGER WIERSEMA

ECHOES
Roberta Vandervort/Martin Lund

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Drums: CHRIS LEIGHTON
Bass: JIM STINNETT
Fender Rhodes, Synthesizer: MARTIN LUND
Guitar: DAVE PETERSON
Flute: MARTIN LUND
Percussion: TLO RODRIGUEZ
Arranged by: MARTIN LUND
Recorded at The Music Source, Seattle, WA
Engineer: DAVE HANCOCK
Overdub Engineer: BOB ISRAEL

CHILD
Roberta Vandervort, Martin Lund

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Drums: MOYES LUCAS
Bass: GARRETT SMITH
Fender Rhodes, Synthesizer: MARTIN LUND
Guitar: JOHN MORTON
Flute, Soprano Saxophone: MARTIN LUND
Percussion: MICHAEL SPIRO
Arranged by: MARTIN LUND
Recorded at The Music Source, Seattle, WA
Engineer: DAVE RAYNOR

SPECIAL TO YOU
Roberta Vandervort, Michael Silversher

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Drums: MICHAEL JOCHUM
Bass: JIMMY JOHNSON
Piano: BRIAN MANN
Synthesizer: MARTIN LUND
Guitar: JOHN GOUX
Soprano Saxophone: MARTIN LUND
Percussion: MICHAEL SPIRO
Arranged by: MARTIN LUND
Recorded at The L.A. Studios, Hollywood, CA
Engineer: PATRICK MCDONALD
Overdub Engineer: JIMMY TOMLINSON

CHAMELEON CRY
Roberta Vandervort, Martin Lund

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Drums: CHRIS LEIGHTON
Bass: GARRETT SMITH
Fender Rhodes: MARTIN LUND
Guitar: DAVE PETERSON
Percussion: MICHAEL SPIRO
Arranged by: MARTIN LUND
Recorded live at Kaye Smith Studios, Seattle, WA
Engineer: JIM BREDOUW

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it's probably on the charts;
If it's good, it's probably on
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MORE (Theme From "Mondo Cane")
BORN FREE
NON DIMENTICAR (Don't Forget)
YOU DON'T KNOW ME
SPEAK SOFTLY LOVE (Love Theme From "The Godfather")
LOVE IS A MANY-SPLENDORED THING
INNAMORATA (Sweetheart)
WHAT A WONDERFUL WORLD
WE'VE ONLY JUST BEGUN
ANEMA E CORE
YOU BELONG TO MY HEART (Solamente Una Vez)
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(Io Che Non Vivo Senza Te)
HAVE YOU LOOKED INTO YOUR HEART
SPANISH EYES
PRIMA DONNA
DOMMAGE, DOMMAGE (Too Bad, Too Bad)
AND THIS IS MY BELOVED (From "Kismet")
PRETEND YOU DON'T SEE HER
I CAN'T GET YOU OUT OF MY HEART
(Ti Amo — Ti Voglio Amor)
LOVER'S ROULETTE
GO CHASE A MOONBEAM
WHERE WERE YOU WHEN I NEEDED YOU
MY WAY

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STEREO

PHILIPPINE FOLK Dances

VOL. XIII





VILLAR RECORDS

JUAN SILOS Jr. and his Rondalla

PHILIPPINE FOLK DANCES VOL. XIII

MLP/MLS-5172



SIDE 1

JOTA PANGASINANA
KUNDAY KUNDAY
KONAN
SAGING-SAGING
KALATONG
ALAY

SIDE 11

JOTA GUMAQUENA
MADRILENA
SURTIDO CEBUANO
PANANGABALAYAN
BIRGINIA
ONTAN-AY

JUAN SILOS, JR. AND HIS RONDALLA

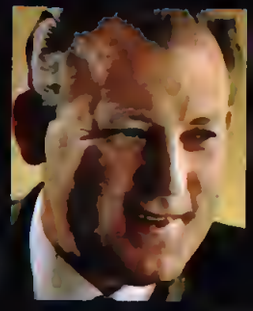
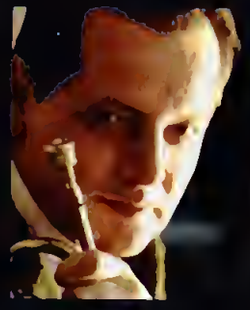
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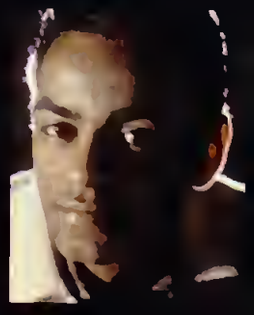
STARS IN THE NIGHT

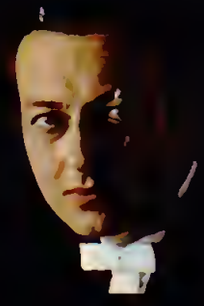
TONY BENNETT/LES BROWN/RAY CONNIFF/LES ELGART/PERCY FAITH/BOBBY HACKETT/ANORE KOSTELANETZ/JOHNNY MATHIS/NEW CHRISTY MINSTRELS/ANORE PREVIN/JERRY VALE/PAUL WESTON











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COLUMBIA SPECIAL PRODUCTS CSP 252

CSP 252

Stars In The Night

COLLECTORS' ALBUM CREATED EXCLUSIVELY FOR

SIMMONS

SIDE 1

TENDER IS THE NIGHT... Tony Bennett
TONIGHT... Andre Kostelanetz
BLUE IS THE NIGHT... Bobby Hackett
ALL THROUGH THE NIGHT... Johnny Mathis
IN THE STILL OF THE NIGHT... Les Elgart
QUIET NIGHTS OF QUIET STARS... Percy Faith

SIDE 2

SATURDAY NIGHT... The New Christy Minstrels
THE NIGHT IS YOUNG... Paul Weston
THE WAY YOU LOOK TONIGHT... André Previn
ARE YOU LONESOME TONIGHT?... Ray Conniff
THE STORY OF A STARRY NIGHT... Jerry Vale
I COULD HAVE DANCED ALL NIGHT... Les Brown

Like the star-filled evening sky itself, this album offers a program of music interpreted by some of today's most sparkling artists and performing groups. Together, they help set the scene for an intimate, candlelit supper, a lively, informal dance party for friends, or they provide a rich, melodic background for the precious hours of relaxation that follow a busy day.

Tony Bennett, a man who makes great songs sound greater, begins the program with a sensitive ballad, *Tender Is the Night*. Next, Andre Kostelanetz leads his symphonic orchestra in a rhapsodic, musical interlude from "West Side Story." The reason that Bobby Hackett's cornet is called The Most Beautiful Horn in the World is persuasively demonstrated with *Blues in the Night*. When it comes to Johnny Mathis, one could hear this honey-voiced young man all day and—*All Through the Night*. Two songs that reflect the serenity of a beautiful night conclude the first portion of the album: *In the Still of the Night*, a Cole Porter classic interpreted by Les Elgart and his orchestra, and *Quiet Nights of Quiet Stars*, performed by Percy Faith and his orchestra.

Opening the second part of your program are two selections almost certain to make you feel young: The New Christy Minstrels' version of the lusty folk song *Saturday Night*, and the Paul Weston orchestra's treatment of *The Night Is Young*. A memorable Jerome Kern song, *The Way You Look Tonight*, is given a pleasantly swinging interpretation by pianist André Previn, accompanied by conductor-arranger Johnny Williams and his band. *Are You Lonesome Tonight?*, The Ray Conniff Singers question. Not as long as this expert group of vocalists is on hand to entertain us. The Story of a *Starry Night*, based on a familiar Tchaikovsky theme, is a heartfelt ballad ideally suited to the open-hearted singing style of Jerry Vale. To conclude, Les Brown and His Band of Renown play *I Could Have Danced All Night*, from the fairest musical of all, "My Fair Lady."

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The Strings Sing Again
The Knightsbridge Strings



7527

RLP 7527
RIVERSIDE POPULAR SERIES
HIGH FIDELITY

The Strings Sing Again:

Brilliant Instrumental Versions of Great Pop Hits

The KNIGHTSBRIDGE STRINGS

SIDE 1

1. Mack the Knife (2:39) *(Kurt Weill)*
2. The Yellow Rose of Texas (2:07) *(traditional)*
3. Hey There (3:30) *(Adler and Ross)*
4. Song from "Moulin Rouge" (2:23) *(Engvick-Auric)*
5. Too Young (2:49) *(Dee-Lippman)*

SIDE 2

1. Catch a Falling Star (1:55) *(Vance-Pockriss)*
2. Poor People of Paris (2:02) *(Monot-Connolly)*
3. You Belong to Me (2:55) *(Yellen-Friend)*
4. My Foolish Heart (3:24) *(Young-Washington)*
5. Tammy (2:57) *(Evans-Livingston)*

Britain has given us such treasures as fine fabrics, Jaguars, excellent gin, fish 'n chips; Peter Sellers, the *Queen Elizabeth* and now . . . the music of The KNIGHTSBRIDGE STRINGS.

For years reknowned throughout England and, more recently, in the United States, the Knightsbridge Strings is considered to be one of the finest musical ensembles ever organized. Although comprised of the finest string players in England, the Knightsbridge Strings is *not* a saccharin-ish, "longhair" styled orchestra. On the contrary, it is a fresh-sounding, light modern, orchestra of *today*! The brilliant British recording quality you'll hear on the enclosed recording brings out every nuance of the sparkling violins, the deep-throated cellos, the robust choir of horns. The masterful orchestrations are like a breath of fresh air in this world of "syrupy" string music. One hearing, without a doubt, will add your name to the huge coterie of Knightsbridge Strings devotees all over the world.

Past Knightsbridge Strings albums have dealt with string versions of vocal hits, re-creations of swing-era big band favorites, a collection of Latin-American standards and most recently—on their first *Riverside* release—a most unusual album of famous *marches*! In this collection, the Strings turn to the not-too-distant past for a delightful look at ten of our most popular recording hits. In some cases, the obvious improvement over the raucous sound of the *original* is overwhelming. But that's the magic of the famous Knightsbridge Strings: skilled musicianship of the players; intelligent and tasteful arrangements; *and* what this combination can do with even the most offbeat or incongruous material.

For dancing or just plain listening, this album by the Strings should bring you much happiness. Among the selections are songs from the theatre: *Mack the Knife* ("Three Penny Opera"), *Hey There* ("Pajama Game"); songs from the movies: *Tammy* and *Song from "Moulin Rouge"*; hit songs from Tin Pan Alley: *Yellow Rose of Texas* (Mitch Miller), *Too Young* (Nat Cole), *Catch A Falling Star* (Perry Como) *Poor People of Paris* (Les Baxter) and *You Belong To Me* (Jo Stafford). In all, ten unequalled performances of songs we all know and enjoy, done as *only* the Knightsbridge Strings could do them.

If you're already familiar with their efforts, there are no words required to "sell" you on their high degree of excellence. If this is your *first* exposure to the ensemble, you can trust in this: whether you be sixteen or sixty, whether you love strings or detest them, whether you love to dance or listen, whether you follow popular music or not—you'll *enjoy* the Knightsbridge Strings! And you'll enjoy them again and again, for this is an album you'll *play* over and over, as the strings sing again—*for you*!

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Let's Dance on Broadway: hit show tunes — HARRY ARNOLD Orchestra (RLP 7526; Stereo 97526)

ALBUM DESIGN: KEN DEARDOFF. MASTERED, 1962, AT PLAZA SOUND STUDIOS.

THIS RECORDING IS AVAILABLE IN BOTH STEREOPHONIC (RLP 97527) AND MONAURAL (RLP 7527) FORM.

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Monophonic: Provides highest quality sound reproduction on both standard long-play and Stereophonic playback systems.
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LIBERTY

GOLDEN MOVIE GREATS

RETURN TO PARADISE	HENRY MANCINI
Theme from THE APARTMENT	EDDIE HEYWOOD
Theme from EXODUS	
Theme from LAWRENCE OF ARABIA	FELIX SLATKIN
KING OF KINGS Theme	
THE WILD ONE	MARTIN DENNY
RUBY	
NEVER ON SUNDAY	SI ZENTNER
WALK ON THE WILD SIDE	
AN AFFAIR TO REMEMBER	PETE KING
SONG WITHOUT END	HARRY SUKMAN
Love Theme from EL CID	CLYDE OTIS

Printed in U.S.A.

LRP-3306

GOLDEN MOVIE GREATS

Motion picture composers have proven to be more creative and imaginative than their function demands. Although their music is basically created to serve the specific purpose of being in the background, many of their compositions have emerged as very popular "foreground music."

One of the interesting aspects of this transition has been the variety in manner of performance which motion picture music has enjoyed in recent years. Many types of orchestras and groups have been performing it, demonstrating the adaptability of the music and the further genius of its composers.

This album is a collection of just such a welcome variety of presentations. In it you will find the enjoyable arranging and conducting of the versatile Henry Mancini, the varied piano styles of Eddie Heywood, Harry Sukman, and Buddy Cole (featured with Pete King's orchestra). Also in the field of piano but with an entirely different approach, there is Martin Denny with his group who, of course, adds a taste of jazz to the exotic in his presentations.

A marked change in sound is brought in by the big band of Si Zentner, which brings the music of the movies out on to the dance floor.

This in turn is followed by the lush strings of Felix Slatkin. The sound of Clyde Otis' large studio orchestra completes the picture.

As to the selections, they speak for themselves. They represent some of the best film scores of all time.

Danilo Bergonia

side one:

RETURN TO PARADISE • Henry Mancini and his Orchestra

Theme from **EXODUS** • Eddie Heywood • Orchestra conducted by Hugo Winterhalter

THE WILD ONE • The Martin Denny Group

The **KING OF KINGS** Theme • The Fantastic Strings of Felix Slatkin

AN AFFAIR TO REMEMBER • Pete King and his Orchestra (featuring Buddy Cole at the piano)

NEVER ON SUNDAY • Si Zentner and his Orchestra

side two:

Theme from **LAWRENCE OF ARABIA** • The Fantastic Strings of Felix Slatkin

Theme from **THE APARTMENT** • Eddie Heywood • Orchestra conducted by Hugo Winterhalter

Love Theme from **EL CID** • Clyde Otis and his Orchestra

RUBY • The Martin Denny Group

SONG WITHOUT END • The Piano and Orchestra of Harry Sukman

WALK ON THE WILD SIDE • Si Zentner and his Orchestra

LIBERTY RECORDS INC • LOS ANGELES 28 CALIFORNIA
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LIBERTY

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(Note: Harry Sukman received an Academy Award for his scoring of the music for this motion picture.)

Cover Design: Studio Five

This album is available in monaural LRP-3306 and in stereo LST-7306

Printed in U.S.A.

LRP-3306

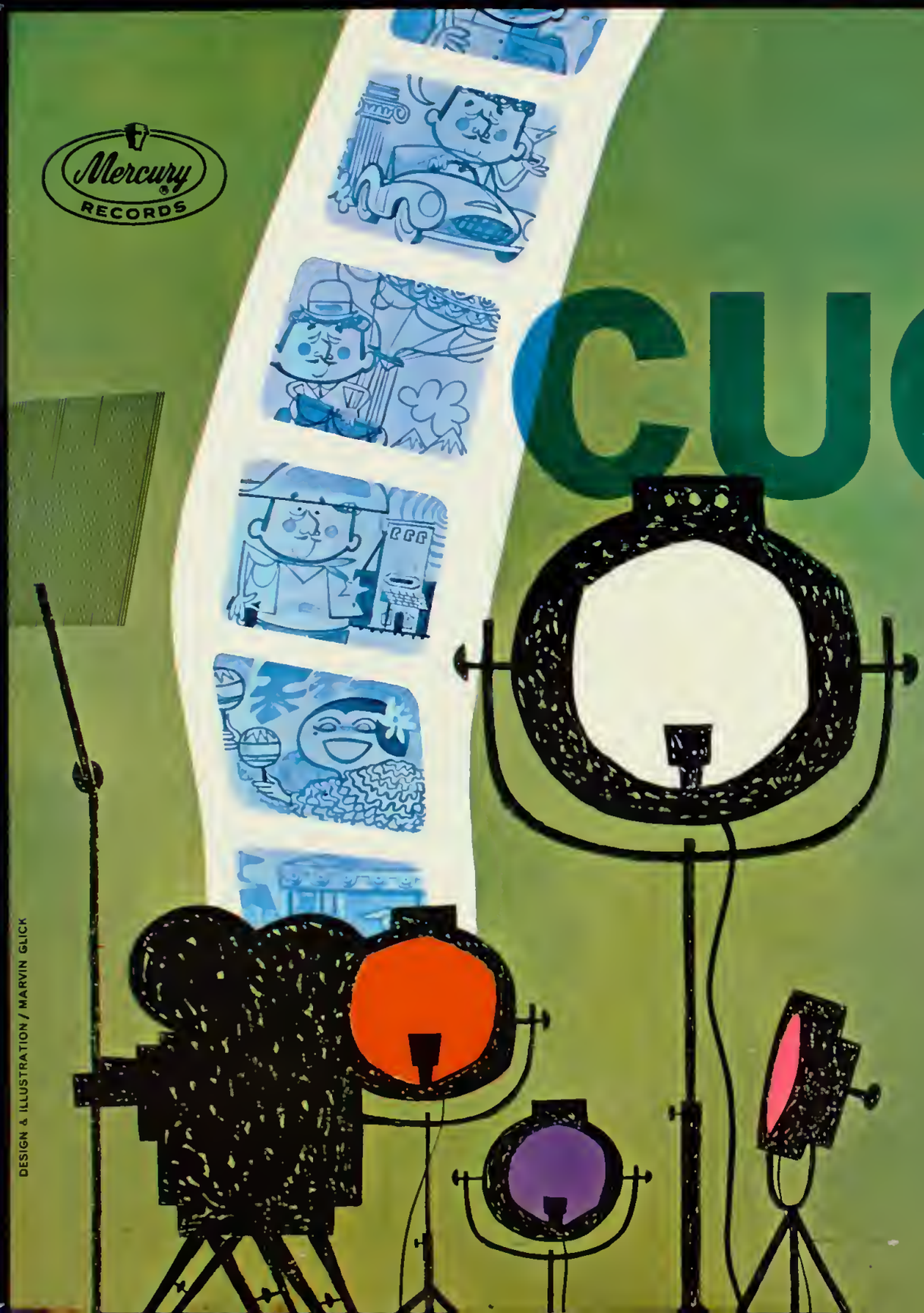
MERCURY STEREO

MCY 135 205

Mercury RECORDS

most popular movie hits
as styled by XAVIER

CUGAT



moon river
around the world in 80 days
al di la
green leaves of summer
la dolce vita
over the rainbow
zip a dee doo dah
flying down to rio
guns of navarone
it might as well be spring
love is a many splendored thing
high noon

DESIGN & ILLUSTRATION / MARVIN GLICK

MOST POPULAR MOVIE HITS AS STYLED BY CUGAT

MCY 135 205
ALSO AVAILABLE ON MONAURAL MCL [illegible]

This is a true stereo disk recorded in accordance with standards developed by the Record Industry Association of America, Inc.

Side 1:
Zip-o-dee do-doh; *from "Song of the South"*
Love is o mony splendored thing; *from "Love is o mony splendored thing"*
The guns of Navorone; *from "The Guns of Novorone"*
The green leoves of summer; *from "The Alomo"*
It might os well be spring; *from "Stote Foir"*
Lo dolce vito; *from "Lo Dolce Vito"*

Side 2:
Flying down to Rio; *from "Flying down to Rio"*
High noon; *from "High Noon"*
Al di lo; *from "Rome Adventure"*
Moon river; *from "Breokfost ot Tiffony's"*
Over the roinbow; *from "The Wizord of Oz"*
Around the world in 80 doys; *from "Around the world in 80 doys"*

Ever since he mode his debut in the Coconut Grove of Los Angeles' Hotel Ambassodor, Xovier Cugot hos been largely responsible for populoris-ing the music of Lotin America in the United Stotes. With his infectious beat and colourful orchestro-tions, the ebullient Spanish-born maestro has creoted o style thot is os instontly recognizoble as his distinctive profile. Returning now to the scene of his first successes, he focuses his ottention on the world of celluloid music. Noturolly, his treotment of movie hit-songs is strictly in the Cugat tradition – sizzling with south-of-the-border per-cussion effects ond olive with rhythmic excitement. The music covers o periad of neorly three decodes, from *Flying down to Rio* (1933), to *The guns of Navorone* (1961), oll of which is set to the rhythms of the sambo, bolero, cho-cho, ond o thrilling new Lotin-Americon "beot" colled the bosso novo, which hos trovelled north to instill fresh life into the repertoire of donce bonds throughout the nation. The bosso nova is o mixture of sambo ond jozz elements thot adds o "new wrinkle" to the eorthy sambo thot first emerged in the streets of Rio de Joneiro during the eorly 'twenties at cornival time.

SIDE 1

1. Cugat opens his pragromme with the explosive cornivol olmosphere of Brazil in his invigarating orrongement of "Zip-o-dee do-doh." The music evokes the goy, colourful costumes af festivol doys in Rio, with people singing and dancing in the streets while the torch lights ore reflected in their flashing eyes.
The music by Allied Wrubel wos composed origin-ally for Wolt Disney's Song *of the South* (1946). James Baskett, as Uncle Remus, song the tune far Bobby Driscoll and Luana Patten.
2. The title song of the 1955 film bosed on the romantic novel by Hon Su-Yin, *"Love is o mony-splendared thing,"* (music by Sammy Foin) hos rightly become a film classic. Williom Holden and Jennifer Jones co-starred as the wor correspondent ond the beautiful Eurosion widaw. In the honds of Xovier Cugot, the well-known melady turns into a buoyant affair os trombones jauntily annaunce the tune obove the propulsive rhythms of the sombo.
3. *"The guns of Navarone"* (1961) boasted o dromotic theme song by the prolific Dimitri Tiomkin, without whase nome no collection af film scores could be called reolly complete. The Aco-demy-Award winner is represented in Cugi's pro-gromme by three tunes. Besides "The guns af Novorone," there ore "High noon" ond "The green leoves of summer." Film-goers will remember the stirring sogo of o determined bond of fighters out to perfarm the heroic feat of destroying a seemingly impregnoble enemy position. Tiomkin's score is here provided with a swiftly-poced, highly danceoble Cugat arrangement.
4. The longorous rhythms of the bolero introduce Cugot's Lotin-American version of "The green leoves of summer," which Dimitri Tiomkin cam-posed for *The Alamo* (1960), starring John Wayne, Richard Widmork, and Lourence Harvey. A low flute and guitor set the mood for this haunting ballod with its folksong-like choracter.
5. The team of Richard Rodgers and Oscar Hom-merstein II was intimotely linked with the Brood-way stoge. Yet in 1945, the composer ond lyricist travelled to Hollywood to apply their fobulous talents to the score for *State Fair*. The movie wos a hit, and was remade fifteen years later starring Pat Boone ond Babby Dorin. Out of the originol film came one of Rodgers' best-loved melodies, "It might os well be spring," which Cugot serves up to us on a cha-cho dish.
6. The Italion film director, Federica Fellini, enlivened the 1960 movie scene with his contro-versiol *La Dolce Vita*, starring Anita Ekberg. No controversy, however, raged over the theme song which Nino Roto composed for this hit film. It quickly become an internotional hit. The similority to Kurt Weill's "Mack the knife" is worth noting.

SIDE 2

1. Nineteen thirty-three was the yeor which saw the double bill become o feature af the cinema. It wos olso the year in which Fred Astaire, Dolores Del Rio, and Ginger Rogers starred in *Flying down to Rio* a film thot helped start the croze over the rumba, corioca and continental. The tune by Vincent Youmans has become o film classic.
2. Gory Cooper upholding low and order in o remote Wester town wos the theme of the oward-winning film, *High noon*. The dramotic story was high-lighted by one of Dimitri Tiomkin's best tunes, which, in Cugot's treatment, exchonges ten-gallon hat ond six-guns for sombrero and maracas.
3. The music settles back now to the insinuoting rhythm of the bolero in this orrongement of "Al-di-la," from the movie, *Rome Adventure*, starring Troy Donohue and Suzonne Pleshette.
4. Truman Capote's delightful short story obout a fey creature with the unlikely nome of Holly Golightly wos the basis for the 1961 movie, *Break-fost at Tiffony's*, storring Audrey Hepburn. The formidable team of Johnny Mercer ond Henry Moncini wrote the words ond music respectively for the theme song, "Moon river."
5. When Judy Gorlond first sang "Over the roin-bow" in the film *The Wizord of Oz*, (1939), she could not hove known thot the song by "Yip" Harburg ond Horold Arlen would become her signature. Todoy, she includes it in oll her shows ond never fails to evoke o powerful emotional response from her oudiences. Cugat here gives it the bolero touch.
6. Another oword-winning movie. *Around the world in eighty doys*, brings this Cugot visit to Hollywood to o lilting conclusion. The song is by Victor Young.

Mercury LP repertoire includes:



Incl.: Soul bossa novo – Desafinado – Se e torde me pardoa – Boogie bossa novo – Chego de saudode
MCY 135 258



Incl.: Don't exploin – You're crying – Let's foll in love – When your lover has gone
MCY 135 198



Incl.: Beyond the sea – Al di la – My silent love – Stronger on the shore – Misty – Tonight
MCY 135 171



Incl.: Summer love – The heather on the hill – Makin' whoopee – We kiss in the shadow – Tonight
MCY 135 098



Incl.: Stardust – Night and day – I'm in the mood for love – Mood indigo – Lazy river
MCY [illegible]114

MERCURY STEREO

Printed in Holland

This Mercury STEREO record has been cut with variable groove spacing and electronic groove depth co[illegible] thus producing a 2-channel disk of exceptionally wide dynamic range, reliable stylus tracking throughout the frequency [illegible] and startling clarity and definition of instrumental timbres.
This Mercury STEREO record should be played according to the RIAA standard with a stereo reproducing cartridge having a stylus tip not exceeding .7 mil. For best results, be sure that your two loudspeakers and amplifier are correctly balanced in terms of output and phase, and that the loudspeakers are placed in the room so as to provide an even "spread of sound" from one to the other.

STEREO

ILOCANO SONGS



RAYE LUCERO

VILLAR RECORDS

MLP-5064-S

ILOCANO SONGS

Raye Lucero



Side One

O NARANYAG A BULAN
NAM NAMAC
APAGDARICMAT NGA ORAS
DAWATEC KENCA
PAIT TI AYAT
AGMUR-MURAYCA

Side Two

PINAKBET
MASLAG A BITUEN
LADAWAN
NACALCALDAANG
NABANGLO A ROSAS
TONTONTONNENNACA

NORTHERN LUZON is usually known as tobacco-land and noted for the Spartan industry and thrift of its inhabitants. Not so well known is the rich treasure of truly Filipino music that has come from this region of the Ilocanos.

There have been other recordings of these rare Ilocano songs in the past from Villar Records. But those have not yet started to top fully the great wealth of musical culture of the Ilocos.

In this new album, Villar Records brings you a veritable kaleidoscope of the music of Ilocandia, ranging from the sweet and sentimental to the gay and whimsical. For pure entertainment value as well as for its priceless significance and contribution to any study of Philippine musical art, the Ilocano Songs compiled in this album—sung by RAYE LUCERO, arranged and interpreted with a sensitive awareness of the unique feeling of this region of the Philippines — is an important addition to any musical library.

Manufactured in the Philippines by MARICO, INC.

DYNAMIC STEREO

ALANG-ALANG SA PAGIBIG

VILLAR RECORDS



RUBEN Tagalog

ALANG-ALANG SA PAGIBIG
Ruben Tagalog
Under the direction of Leopoldo Silos

MANY an album liner notes have been written about RUBEN TAGALOG - the Philippines' favorite ballad vocalist - so that no amount of elaboration or superlatives are needed to introduce him further to today's teeming millions of record buyers. The ageless Kundiman King continues to conquer new areas of show business with amazing dexterity.... his vocal chords as firm and strong as they were two decades ago... with his simple, free-and-easy approach hitting the mark everytime. This simplicity and mellowness in his voice are the very reason why he still wears the diadem of king of Philippine ballads.

RUBEN TAGALOG's latest album consists of romantically smooth renditions of such delightfully new tunes as Napanaginip Ko, Makasalanan, Kung Malaya Lang Ako, Atang-Atang sa Pagibig, Walang Makikialam, Patawarin Mo Lamang, and others . . . a vibrantly exciting program from start to finish . . . . wherein Ruben proves once again that he is still the king of the songs that he sings.

Side One

ALANG-ALANG SA PAGIBIG
DI KA MAGLALAHO
NABABATIO KO
KUNG MALAYA LANG AKO
INAAMIN KO NG LAHAT
PATAWARIN MO LAMANG

Side Two

NAPANAGINIP KO
AKO'Y MAY ALINLANGAN
MAKASALANAN
DI NA AKO IIBIG
NAIS KONG MAGBAGONG BUHAY
WALANG MAKIKIALAM

STEREO FS-1011

DAYS OF WINE AND ROSES
MOON RIVER
and other academy award winners



Frank Sinatra

arranged and conducted by

NELSON RIDDLE

reprise

STEREOPHONIC

FS-1011

FRANK SINATRA SINGS DAYS OF WINE AND ROSES, MOON RIVER, AND OTHER ACADEMY AWARD WINNERS

Arranged and Conducted by
NELSON RIDDLE

The winners are:

DAYS OF WINE AND ROSES
Days of Wine and Roses, 1962

MOON RIVER
Breakfast at Tiffany's, 1961

THE WAY YOU LOOK TONIGHT
Swing Time, 1936

THREE COINS IN THE FOUNTAIN
Three Coins in the Fountain, 1954

IN THE COOL, COOL, COOL OF THE EVENING
Here Comes the Groom, 1951

SECRET LOVE
Calamity Jane, 1953

SWINGING ON A STAR
Going My Way, 1944

IT MIGHT AS WELL BE SPRING
State Fair, 1945

THE CONTINENTAL
Gay Divorcee, 1934

LOVE IS A MANY-SPLENDORED THING
Love Is a Many-Splendored Thing, 1955

ALL THE WAY
The Joker Is Wild, 1957

1934: THE CONTINENTAL
1936: THE WAY YOU LOOK TONIGHT
1944: SWINGING ON A STAR
1945: IT MIGHT AS WELL BE SPRING
1951: IN THE COOL, COOL, COOL OF THE EVENING
1953: SECRET LOVE
1954: THREE COINS IN THE FOUNTAIN
1955: LOVE IS A MANY-SPLENDORED THING
1957: ALL THE WAY
1961: MOON RIVER
1962: DAYS OF WINE AND ROSES

When I was invited to write the jacket notes for an album to be entitled "Frank Sinatra Sings Days of Wine and Roses, Moon River, and Other Academy Award Winners" it took me only a couple of seconds to fire back, "Sure – why not?" As an interviewer and even as a reviewer I had always found Frank friendly and cooperative, in spite of his reputation of being a lion rampant among the press; and while I never regarded myself as one of the "in" group, neither did I feel that I was one of the "out" group. It was somewhat the same way with me and the august Academy of Motion Picture Arts and Sciences. We have had our differences throughout the years (more years than I care to count), but on the whole we have settled down to a kind of truce. Or at least I have, on the assumption that we shall just have to live with this Academy till a better one comes along.

So... I was sent what is called a reference dub but which looked and felt like any other long-playing record except that the label was typed instead of printed and I put it on the machine and sat down and listened. Frank appeared to have chosen his eleven Oscar winners almost at random; there was nothing to tie them up neatly into a "trend" or anything like that; but it didn't really matter. This was a more relaxed Sinatra, and he and the swinging but discreet Nelson Riddle, as arranger and conductor, took them at an easy lope.

To paraphrase a line, "with each word his tenderness grows."

If Frank showed any favoritism in his selections, he carefully limited them to twos – a couple of tunes by Johnny Mercer and Henry Mancini, a couple by Paul Francis Webster and Sammy Fain; two oldies from those enchanting Fred Astaire-Ginger Rogers musicals, and two introduced by Frank's long-time chum and counselor, Bing Crosby.

Although Frank skips all around, ignoring chronology, he has managed to include the first Best Song Award ever tendered by the Academy – Herb Magidson and Con Conrad's "The Continental" – from 1934, and another as late as 1962's "Days of Wine and Roses," by Mercer and Mancini. Frank pours plenty of spirits into his wine and color onto his roses, but I still catch myself wondering what this type of love ballad could possibly have to do with the tragedy of a pair of falling-down drunks, as exemplified in that searing temperance lecture by Jack Lemmon and Lee Remick.

In these days – and nights – of the Bossa Nova and the Twist, "The Continental," as danced by Astaire and Rogers in "The Gay Divorcee," may not be quite the "something daring, really ultra-new" that the lyric cracks it up to be, but it is pleasant to recall again as Frank delivers it. Another standard from Astaire and Rogers is "The Way You Look Tonight," written by Dorothy Fields and Jerome Kern for the 1936 "Swing Time."

"I feel so gay in a melancholy way..." and that's the way Frank makes us feel, too – not only in the Hammerstein-Rodgers "It Might As Well Be Spring," taken from not one but two "State Fairs," but likewise in "Secret Love" from "Calamity Jane" (that one starred Doris Day and Howard Keel) and in "Moon River," complete with the inevitable guitar, that Audrey Hepburn gave voice to in the otherwise sophisticated "Breakfast at Tiffany's."

A footnote to those two "State Fairs": Jeanne Crain sang "It Might As Well Be Spring" – ostensibly – in the 1945 movie version, and Pamela Tiffin sang it – ostensibly – in the 1962 version. Sinatra, happily, doesn't have any need for a double.

He gives the full treatment to the rather superior "Love Is A Many-Splendored Thing," as hauntingly composed by Sammy Fain to Paul Francis Webster's words and symbolizing the broken romance between William Holden and Jennifer Jones in the picture of the same title, and also to the theme from "Three Coins in the Fountain," set against Riddle's plashing strings.

The pair from the Crosby collection, both in jauntier style, are "In the Cool, Cool, Cool of the Evening," out of "Here Comes the Groom," and "Swingin' on a Star," with which, you may remember, Der Bingle admonished the kiddies in "Going My Way."

Frank also sings "All The Way" from his own film, "The Joker Is Wild." It should also be chronicled, for the record, that he received an Academy Award himself as Best Supporting Actor ("From Here to Eternity," 1953) and a nomination for Best Actor in 1955 ("The Man With the Golden Arm"). In 1963 he further identified himself with the Academy by m.c.ing the Oscar ceremonies.

— PHILIP K. SCHEUER
Motion Picture Editor, *Los Angeles Times*

Cover Photos: Ted Allen / Printed in U.S.A.


RV
RECORDS
Dahil
Sa Isang
Bulaklak
Ric Manrique, Jr.

R-5002-S



Dahil Sa Isang Bulaklak

SIDE-1

ALIW 3:20
Comp. J. Silos, Jr.-M.P. Villar

DAHIL SA ISANG BULAKLAK 3:40
Comp. L. Silos-M.P. Villar

MAHIWAGA 2:4[illegible]
Comp. A. Torres-M.P.

KAHAPON LAMANG 3:40
Comp. A. Torres-M.P. Villar

PATAK NG LUHA 2:45
Comp. A. Torres-M.P. Villar

AWA MO'Y NASAAN 3:20
Comp. D. Salustiano-M.P. Villar

SIDE 2

BULAKLAK MAN AY LUPA 4:10
Comp. A. Torres-M.P. Villar

IKAW ANG DAHILAN 3:40
Comp. A. Torres-M.P. Villar

[illegible]AWONG NG PUSO 3:25
Comp. A. Torres-M.P. Villar

[illegible]A KUNDI IKAW 3:10
Comp. [illegible]-M.P. Villar

ANG LAGI KONG DALANGIN 3:15
Comp. A. Torres-M.P. Villar

BAKIT KA NARITO 2:40
Comp. A. Pelayre-M.P. Villar

Ric Manrique, Jr.

EXECUTIVE PRODUCER-RONNIE J. VILLAR
ASSOCIATE PRODUCER-MANUEL P. VILLAR
Arranged and conducted by Dominic Salustiano
Vocal Supervision-Ben Torres
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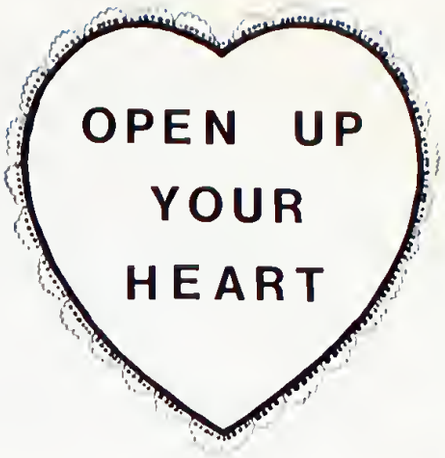
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OPEN UP YOUR HEART

Saint Paul Baptist Church Choirs in Concert
Lonnie E. Miller, Director



SAINT PAUL BAPTIST CHURCH CHOIRS IN CONCERT



CHOIR ROSTER LINE UP

SOPRANO
Naomi Worthy
Peggy McCall
Patricia McCree
Annie R. Poole
Laura Kirkpatrick
Marie Adams
Marilyn Johnson
Gwendalyn Peay
Mary Leary
Delores Allen
Sara Staton
Naomi McMullen
Leila Darby
Catherine Cherry
Peggy Baskin
Martha Moore
Nancy McIlwaine
Ella Mills
Pamela Archie
Regina Townsend
Cerceila Townsend
Pamela Jett
Jennita Murray
Sheila Townsend

ALTO
Delais Miller
Anne Talliver
Dorothy Grier
Evelyn Watson
Mersherry Parks
Maggie Mason
Katherine Legett
Martha Ray
Rosa Howell
Hattie Heath
Marie Boyd
Dorothy Baskin
Betty Gaddy
Virgina Ervin
Alicia Stevenson
Myrtle Little
Elizabeth Busch

TENOR
Joseph Jones
Charles Adams
Cora Stitt
Tenola Kelly
Etheline Gaddy
Dorothy Blackman
Annilesa Thompson
Sandra Parks

BASS
Leonard Miller
Scotty Hendricks
Michael Cherry
Julia Cotton
Ernest Pharr
Bernard Mason
John Smith

SIDE 1

I WAS GLAD - Arr. Hawkins 2:58
OPEN UP YOUR HEART - BMI 5:30
(Soloist, J. Jones)
COME, THOU ALMIGHTY KING - Arr. Cleveland 3:55
(Soloist, S. Hendricks)
COME YE DISCONSOLATE - Arr. Chuck Hathway 4:58
(Soloist, D. Miller and J. Jones)
WHAT A FRIEND - Arr. Cleveland 1:41
(Soloist, M. Moore)

SIDE 2

IT PAYS TO SERVE JESUS - Arr. M. Woods 4:41
(Soloist, C. Cherry)
SOMETHING WITHIN - BMI 6:35
(Guest Soloist, L. Harris)
I'LL DO HIS WILL - Arr. Cleveland 6:11
(Soloist, S. Hendricks)
A MIGHTY GOOD DAY - Arr. M. Woods 4:34
(Soloist, P. McCree)







MRS. LONNIE E. MILLER, MINISTER OF MUSIC
MRS. NANCY MCILWAIN, ORGANIST
MRS. ANNIE R. POOLE, ASSISTANT
MR. IVAN A. DAVIS, GUEST ORGANIST
MRS. LOUISE HARRIS, GUEST SOLOIST
MR. BILLY CURETON, PERCUSSIONIST
MR. WAYNE GATHINGS, BASS

The combined choirs of Saint Paul Baptist Church held their first musical concert on Sunday, September 16, 1973. The choir is composed of sixty voices under the direction of Mrs. Lonnie E. Miller. The Reverend Paul W. Drummond is minister. He is in his fourth year of pastorate and much has been done to move this historic church under his capable leadership and guidance.

The choirs and morning worship can be heard every Sunday morning at 11:00 a.m. over station WGIV, Charlotte, North Carolina.

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Charlotte, N. C. 28210
Engineer: Earl Justice

Century Records

STEREO

CHOPIN NEW TIME

The Jazz Vibes of GUY BOYER



VALSE DU PETIT CHIEN
GRANDE VALSE BRILLANTE
VALSE
BERCEUSE
VALSE DE L'ETUDE
MAZURKA
VALSE BRILLANTE
MAZURKA
ANDANTE SPIANATO
FANTAISIE IMPROMPTU
PRELUDE
TRISTESSE

EPIC

Arranged by G. Boyer

CHOPIN NEW TIME

The Jazz Vibes of GUY BOYER

SIDE I		SIDE II	
VALSE DU PETIT CHIEN (Op. 64, No. 1 in D-Flat Major)	1:59	MAZURKA (Op. 7, No. 1 in B-Flat Major)	2:20
VALSE (Op. 64, No. 2 in C-Sharp Minor)	3:06	ANDANTE SPIANATO (Op. 22 in G Major)	3:28
BERCEUSE (Op. 57 in D-Flat Major)	3:15	GRANDE VALSE BRILLANTE (Op. 18 in E-Flat Major)	1:55
VALSE DE L'ETUDE (Op. 69, No. 1 in A-Flat Major)	2:50	PRELUDE (Op. 28, No. 4 in E Minor)	3:09
TRISTESSE (Etude Op. 10, No. 3 in E Major)	3:43	MAZURKA (Op. 17, No. 4 in A Minor)	3:16
VALSE BRILLANTE (Op. 34, No. 3 in F Major)	1:45	FANTAISIE IMPROMPTU (Op. 66 in C-Sharp Minor)	3:22

All selections are P.D.

The French have achieved admired reputations for wit, wisdom and worldliness in the complex matters of *l'amour*. Their language adds to the aura, for they concoct warm expressions to underscore the delight and interest in the subject.

Say "*oui, oui.*" The sound of it holds a caress. "*Oolala*" is a story by itself. No subtitles are required to explain the depth of meaning in *joie de vivre* or *formidable* or *à go-go*.

Nothing, though, holds greater inference than the joyful *vive la différence!* The French have built most of their philosophy on the thought.

Guy Boyer, who is French and *formidable*, adds *la différence* to a dozen Chopin classics. His vibes are light and swinging. With a rhythm section backing him, he doesn't wander from the intent or the emotion of the original writings. There is complete rapport between the music, the mood and the musicianship.

The French hold an astonishing feeling for jazz. It has a spice that perks their interest and inclinations. Even their modern classical composers have been fascinated by it. Listen to Debussy and Ravel.

The synthesis of classical and jazz is a long-established phenomenon by now. The great jazz artists who grew up in New Orleans around the turn of the century interpolated operatic bits and classical phrases in their improvisations. Sidney Bechet did it. Most ragtime pianists did it. A hundred more did it. In 1924, Bix Beiderbecke, then engrossed in the piano, was strongly influenced by Debussy and Ravel, and by such Americans as MacDowell and Eastwood Lane.

As Guy Boyer does here in *Chopin – New Time*, many great artists have added their jazz genius to classical pieces. Art Tatum touched up *Humoresque* and *Élegie* and Chopin, too. Benny Goodman gained added fame with "Bach Goes to Town." John Kirby, with Billy Kyle at the piano, recorded "Anitra's Dance," "Sextet From Lucia" and "Beethoven Riffs On."

Today, The Swingle Singers out of France do wondrous things with Bach and Mozart and Vivaldi. Not too long ago, Tchaikovsky's music helped Freddie Martin's reputation. Larry Clinton and His Orchestra were noted for "Bach to Boogie." Paul Whiteman recorded Tchaikovsky back in 1928. And at one time Kostelanetz reversed the approach. He treated pop songs with classical arrangements.

The crossover from classical to jazz and jazz back to classical is a happy thing. Stan Kenton recorded Stravinsky. In 1919 Stravinsky wrote *Ragtime*. In 1946 he wrote *Ebony Concerto* for the Woody Herman Herd. Duke Ellington recorded *Peer Gynt*. Donald Lambert, a renowned Harlem stride pianist, recorded themes from *Tannhäuser*, "Anitra's Dance" from *Peer Gynt*, Massenet's *Élegie* and the Sextet from *Lucia de Lammermoor*.

There are more outstanding examples of the classical throwbacks. There was Reginald Forsythe, the West African composer from England. He was possibly the first of the *avant-garde* writers. There are famed others – Gil Evans, Alec Wilder, Johnny Richards.

Chopin – New Time underscores *la différence* between jazz and the classics. Yet the way Guy Boyer handles the vibes he adds more dimension to the synthesis of the past and the present. He plays lovingly, tenderly, respectfully.

Listen to what this Guy does with Chopin. *Vive la différence!*

–notes by MORT GOODE

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EPIC


Curly Cat Band
sure havin' fun
CHEFF '81

Curly's Hat Band

sure havin' fun

Side One

Running from the Law
Still On My Mind
Ride 'Em Cowboy
Sure Havin' Fun
Lay Down Your Love

Side Two

Lookin' for Someone to Love
Sweet Light of Dawn
Wishin' You Were Here
Say You'll Love Me
Southbound Train

Produced by Curly's Hat Band
and Jim Hendrick

NEW RECORDS Appleton, WI © 1981 New Records Inc.



Side One

Runnin' From the Law

Runnin all my lifetime, no place to go
Lookin for a place to hide, I'm searchin' high and low
Every time I turn around I just seem to fail
Runnin' from the law

Can't stay in one place, I never had a home
Can't ever show my face, I gotta be alone
Always in trouble I'm up against the wall
Runnin from the law

(Chorus)
It's just a matter of time
Before they get to me
I've got to keep on movin'
Just to be free
I guess I'll always be
Runnin from the law

Solo

(Repeat Chorus)

I'll be runnin', runnin'
I'll be runnin', runnin'
I'll be runnin', runnin'
From the law

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Still On My Mind

Do do dit do Do do dit do Do do dit do Dit do do do
Do do dit do Do do dit do Do do dit do Dit do do do

Ridin along with my radio on
Thinkin where I'd rather be
Seems like it was yesterday
You were holdin' me

(Chorus)
And it's been such a long, long time
Yes it's been such a long, long time
But you're still on my mind

Drivin' aff night I can't see the light
Feelin' down-hearted and blue
Too many miles on this lonesome road
I'd rather be somewhere with you

(Repeat Chorus)

Solo

Well, every time I think about you
The love that we used to share
I guess I just wanna show you girl
I still care

(Repeat Chorus)

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Ride 'Em Cowboy

The West is risin' it's plain to see
Cowboy hats, boots and honesty
So everybody get that image down
Make him proud of you when he rides through town
Here he comes now, ridin easy and slow
Come on, shout, when he lets go and say

(Chorus)
Ride 'em cowboy
He is it, he is all that is hip
I said, ride 'em cowboy
If you haven't found him yet
Follow the sunset

His story shows you all that he has seen
Call him simple folk but you don't call him green
He's been around you can believe it's true
All the way from Texas now he's here with you
The trail is long and his heart is full of pride
He's a cowboy who's ready to ride, so come on

(Repeat Chorus)

Those cowboy ways are spreadin' near and far
See them discotheques turn into cowboy bars
The lifestyle seems to be so wild and free
Don't it appeal to you and all you want to be
History has turned another page
Now that cowboy has taken the stage, come on

(Repeat Chorus)

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Sure Havin' Fun

Jump in my car, headin' straight for the bar
I'm sure havin' fun tonight
Light up a joint, get straight to the point
I'm sure havin fun tonight

(Chorus)
Sure havin' fun tonight
Stay out till it's light
I'm not gonna say it's right
But I'm sure havin' fun tonight

Two too many and I ain't got a penny
But I'm sure havin' fun tonight
Stand up and holler 'cause I spent my last dollar
I'm sure havin fun tonight

(Repeat Chorus)

Solo

Feelin no pain, been snortin' cocaine
I'm sure havin fun tonight
High indeed from smokin' that weed
I'm sure havin' fun tonight

(Repeat Chorus)

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Lay Down Your Love

When I'm thinkin 'bout you, woman
You know it really sets me free
'Cause there's nothin' I'd like better
Than you holdin' me

(Chorus)
Lay down your love for me
Lay down your love for me
Lay down your love for me
We both can agree

Well, I'm tired of bein' the lonely fool
But with your help that can change
Let's try until tomorrow girl
And then rearrange, yeah

(Repeat Chorus)

Let's try and make it work out
Before it slips away
I know that we can make it now
We both know how to play, yeah

(Repeat Chorus)

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Side Two

Lookin' for Someone to Love

I could tell when I first saw that smile on your face
Everything was gonna be just fine
So please let me take you on out of this place
'Cause, little girl, I'd like to make you mine

(Chorus)
Are you lookin' for someone to love you tonight
If you are, I'm hopin that it's me
Are you lookin for someone to love you tonight
Well if you are, then baby let it be

Give me an answer, I'm not lookin for a tease
Give me an answer girl, I'm beggin', please

(Repeat Chorus)

Well you're lookin so good, I just wanted to say
You're the one that I've been waiting for
So give me a chance and I'll show you the way
And we can walk together out the door

(Repeat Chorus)

Are you lookin for someone to love
Are you lookin' for someone to love
Are you lookin' for someone to love

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Sweet Light of Dawn

I have seen some changes
Carried far into my life
And I'm one I never thought it could happen to
I see the light and it's shinin through and through
So carry me on sweet light of dawn

(Chorus)
Sweet light of dawn
Carry me on and on
Sweet light of dawn
Carry me on and on

I have seen a mountain
Growin high upon the flatlands
That I've been travelin on these recent years
Bringin a dead stop to the strains and fears
So carry me on sweet light of dawn

(Repeat Chorus)

But I can't pay my dues by singin' the blues
I've just got to choose my way, hey hey
And it might be rough Lord, but if I
Make my plan and be a man, it'll show me the way

I've seen the sorrow
Of my life built on tomorrow
And if I knew now what would happen then
The times to come wouldn't be so hard to spend
So carry me on sweet light of dawn

(Repeat Chorus)

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Wishin' You Were Here

Seems like a month since we been together
All I've seen is stormy weather
I miss your whispers in my ear
Baby, I'm wishin you were here

(Chorus)
Give me some kind of sign
Just let me know you're still mine
Now I'm drowning in my tears
Baby, I'm wishin you were here

Tried to call on the telephone
Kept on ringin guess nobody was home
Hopin' I could make it clear
Baby, I'm wishin you were here

(Repeat Chorus)

Solo

Seems I should have know before
I couldn't take it anymore
Just can't wait to get you near
Baby, I'm wishin' you were here

(Repeat Chorus)

Baby, I'm wishin' you were here
Baby, I'm wishin you were here

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Say You'll Love Me

It's been a long time since I saw you girl
And you're lookin so fine
Now I see you standin there alone
Must be somethin on your mind

(Chorus)
Just say you'll love me for a while
Make me happy, make me smile
Just say you'll love me for a while
We'll take tonight, it'll be all right

I never knew why you left here
But I figured that in time, yeah
That you'd be back to see me again
And maybe then you'd say you're mine

(Repeat Chorus)

So tell me that you'll take me in your arms
Give me your kisses, thrill me with your charms
Tell me you'll squeeze me all night long
Please don't say it's wrong

Solo

(Repeat Chorus)

Just say you'll love me for a while
Just say you'll love me for a while
Just say you'll love me for a while
Just say you'll love me for a while

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Southbound Train

(Chorus)
Gonna jump on board that southbound train
Take me back home where I'll feel good again
Nothin' but good times, it's hard to explain
Gonna jump on board that southbound train

Everybody's got to try and find another way
Lookin' for a dream that can be lost in a day
Too many heartaches and tears along the way
I wanna say hey

(Repeat Chorus)

Solo

Just when you think you know it's gonna be all right
Somethin comes along and takes you far from the light
It's hard to realize the end is not in sight
But tonight

(Repeat Chorus)

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Curly Hendrickson: Keyboards & Vocals
Gary Shaw: Electric & Slide Guitars & Banjo
Audrey Hendrickson: Drums & Vocals
Tom Winch: Acoustic Guitar & Vocals
Mike Verbeten: Bass
Steve Becker: Pedal Steel on Southbound Train
Lookin' for Someone to Love
Dee Pearson: Bass & ad lib vocals on
Lay Down Your Love

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And our families for sharing their time, patience and love

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Appleton, WI (414) 731-8849

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Produced by Curly's Hat Band and Jim Hendrick

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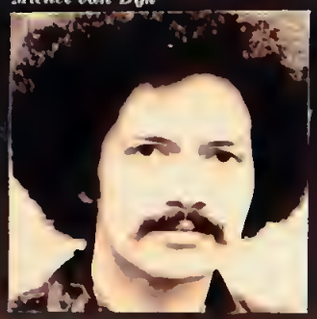
Polydor



Michel van Dijk



Ferdinand Bakker



Ronald Ottenhoff



Job Tarenskeen



Hein Mars



Dick Franssen



Ferdinand Bakker: guitar, piano, vocals
Ronald Ottenhoff: alto-tenorsax, flute
Dick Franssen: organ, electric piano, moog synthesizer
Michel van Dijk: lead vocals
Hein Mars: bass
Paul Weststrate: drums and percussion
Job Tarenskeen: drums on "Stranger" and "Revolution's Eve," percussion, alto sax, vocals
Backing vocals: "The Thunderthighs"

Music by Ferdinand Bakker, words by Job Tarenskeen and Michel van Dijk

Special thanks to: Jan de Heer, Henny van Dorp, Harry Kassing, Martin "Broos" Engels, Eva's Apple, Fritz & Mr. Barnum

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This stereo record can be played on mono reproducers provided either a compatible or stereo cartridge wired for mono is fitted. Recent equipment may already be fitted with a suitable cartridge If in doubt consult your dealer.

Printed and made in England by James Upton Limited

Side one

1. **New Guinea Sunrise**
   a. **Sunrise**
   b. **Wake Me Up**
2. **Mr. Widdow**
3. **Stranger**
   a. **Stranger**
   b. **You Might As Well Fall**

Side two

1. **Darling Superstar**
2. **Farewell, Miss Barcelona**
3. **Wheelchair Groupie**
4. **Revolution's Eve**
   a. **Revolution's Theme**
   b. **Nobody Can Wait Forever**

THE ACCELERATORS ARE:

DOUG WHELCHEL DRUMS
SKIP ANDERSON BASS GUITAR
GERALD DUNCAN GUITAR & VOCALS
CHRIS MORAN GUITAR

WITH: *CHIP WILBANKS*
MITCH EASTER
TOMMY HARTLEY
TOM TATE
DON DIXON



Front Cover: R.C. "Tater" Tillery
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(919) 787-0912

SIDE ONE

LEAVE MY HEART
(G. Duncan)
guitar- Mitch
bg vocals- Tommy

Get up move out bum rubber out of town
Get a little loving love living life today
Get tough but stay cool don't give in to the rule
That says you always have to pay

There's nothing I can do
To make it easier for you to do what you
have to do
But hey, leave my heart when you drive away

Pack up the cat he knows where it's at
Ever where you're walking and talking or his
plate is laid
Gas up the car, and fuel up in a bar
Where the boys you know have played

Seems so selfish I feel this way
I just don't know what to say
I wish that you could stay
Or leave my heart when you drive away
Leave my heart when you drive away
Leave my heart when you drive away

TONIGHT
(G. Duncan)
saxes- Frank & Cindy Mayes
trumpet- Ed Waters
guitar-Chip
bg vocals- Don

I got a girl she's a real beauty
(I can like that she be free)
She don't have to pay a duty
(I know she love me)
I don't have to read the Bible
(To know about sin)
She don't have to beat a rival
(To know how to win)

Things went farther than planned
I'm glad things got out of hand

Got to be set up two by two
I want to be set up with you
Touching hands
Will you wrap your arms around me tight
And will you make everything all right
When I see you tonight

I got a girl that I can depend on
(I like the way she treat me)
She don't have to put a face on
(I know she love me)
I don't have to pick my feet up
(To know how to fall)
She don't have to look a friend up
(To know someone to call)

SHE'S THE ONLY GIRL I CAN STAND
(G. Duncan/C. Wilbanks)
guitar- Chip
bg vocals- Don

I lost my love to a girl
She took my heart and ran
Now I'm alone in the world
And she's the only girl I can stand

Some girls try to show me their pity
And I don't care if they call me a man
I search for her from city to city
Cause she's the only girl I can stand

I carry her picture
I show it to everyone
Now I'm a fixture in every town
where the Greyhound runs

She said she'd have to leave me
And that I wouldn't understand
I said you got to believe me
You're the only girl I can stand

TERMINAL CAFE
(G. Duncan)
guitar- Tommy
keyboards- Don

Speak to me with your angry voice
This time I'll turn away
The menu here leaves me no choice
At the terminal cafe

Everything you touch you consume
And you want me to pay
You're so tough you're in touch, you're in tune
At the terminal cafe

You know I'm standing there
Ready with fist in the air
You know I'm watching
And it's so touching to see you having fun
When you're touching anyone

Every morning I think of your lying
And I beat out the day
Every night beer in hand crying
At the terminal cafe

THE ALIEN WAY
(G. Duncan)
guitar- Chip
piano- Don

I watch Dope say eat my dust
I bite the bullet till the bullet busts
They don't know me at the Bank and Trust
I take a shower to vent my lust

When I'm beside her, she don't know
I try to guide her, her boyfriend shows
Then I look into your world
But I don't have a say
You know I'll have to love that girl
The alien way

It's just the way we touch
I feel what she feels
Somehow it's not enough
That she knows I'm real
Cause when I'm beside her she don't know
And I try to guide her her boyfriend shows
Then I look into your world
But I don't have a say
I guess I'll have to love that girl
The alien way

I made contact years ago
But we did not meet
And at the picture show
I sit in her seat
When I'm inside her, then she knows
I try to guide her, she wants to go
Then I look into your world
Well I don't have a say
I guess I'll just have to love that girl
The alien way

HER FACE
(G. Duncan)
french horn- Stuart Fitzpatrick
guitar- Chip
piano, marimba, bg vocals- Don

Is anybody watching the lines being drawn
Got to pay attention it don't take too long
Is everybody dreaming a different place
Is anybody watching her face

Who is trying to catch her home
When she wants to be there alone
Where's the reason to embrace
Is anybody watching her face her face

Why you look at her eye to eye
When there's no seeing inside
Maybe she moves in another space
Is anybody watching her face her face

SIDE TWO

REGINA
(G. Duncan)
guitar- Chip
keyboards & bg vocals- Don

Don't tell me about apartheid
Can't change the world but we can change our
minds we can change our minds
Oh don't let them change your mind

Your family says that it just won't stick
My family says I'm just a sick nigger loving man
Yeah I tell them I do the best I can

Ooh Regina give me your strong embrace and
your lips to taste
Ooh Regina don't want your alibies
cause tonight we tried come on let's ride
Regina step inside

When people stare we don't apologize
You look at me and see you're in my eyes and
I'm in your eyes
And eyes don't lie
Your daddy calls me that pale faced hick
My daddy calls you that nigger chick
Well that's their mistake
Ooh and that's one we don't want to make

SHE'S FIFTEEN
(G Duncan/C. Wilbanks/
Jeff Sumerel)
guitar- Chip
bg vocals- Don

She's fifteen and getting out of hand
Fifteen and getting out of hand
Man oh man oh man she's getting out of hand
I saw her sitting on a curb
Saw her sitting on a curb
Man oh man oh man she was
giving me the word

If I only knew what I'd do when I saw you
I'd stay on the track and never look back
Policeman I'm turning myself in
Policeman I'm turning myself in

What I'm thinking must be against the law
If I only knew what I'd be up to
I'd stay on the track and never look back
Go around the block one more time
Go around the block one more time
Man oh man oh man devil get behind

STILETTO
(G. Duncan)
guitar- Chip
vibes- Don

A mystery man she's infatuated
He's so mature already graduated
She's impure and he's emasculated
But she don't know she says she'll go with him

He wears nice clothes his mother put him
in them
He picks the girls and knows how to
impress them
He brings them flowers and they want to
caress him
Oh oh oh his love is in demand
Stiletto stiletto stiletto

In Durham Park she wanted to go visiting
They found her there but part of her
was missing
He slashed her first when they were kissing
If he'd had time he would've cut her up real fine

He buys the morning news and reads
the headline
Stiletto moves to Durham Park police say please
stay inside
There will be a curfew there from nine p m
until five
Oh oh oh his love is in his hand
Stiletto stiletto stiletto

TORE UP
(G. Duncan)
guitar- Chip

There's two girls you got to see to believe
One's with a friend and the other's with me
Heading to the pick up truck in a run
Going to the drive-in to have some fun
Like the first hunt for a blue tick pup
I'm tore up

Riding through the cool air with the wind
in my face
The girls and me approach a reckless pace
We get to the show where I can stop driving
They take the reins like I'm a horse they're riding
One hollers whoa and the other giddy up
I'm tore up

I need to make it through the night
I got to go to work if I can get up
I don't know I'm tore up
I'm tore up I'm tore up

Well we made it through a triple bill
About the howling thing and the thing that killed
And a big old cat that roamed the streets
Looking for something she needs
I don't remember much I'm tore up
I'm tore up I'm tore up

TWO GIRLS IN LOVE
(G. Duncan/T Tate)
guitar- Chip
additional vocals- Tom

Don't be frightened or be sorry
(We have never tasted love before)
I don't want you to change your life for mine
(I shy from that same old bump and grind)
I don't want to be no empty hearted
(I'm the gas and you're the lighted match)
I'd rather love be on the line
(I have always been a fan of Gertrude Stein)

The story's out, two girls in love
It's all about, two girls in love
And there's no doubt, two girls in love

Saturday night at the drive-in movie
(Weekend recreation fills the night)
All the couples play the game
(Games are played the rules subject to change)
We must put towels on the windows
(Feel the dampness sense the coming light)
Just so we can do the same
(Two by two the ark is overflowing)

JENNY
(G. Duncan)
guitar- Mitch
bg vocals- Tommy

When they let her go
She'll come back to me
It's something they should know
Since she's in love with me
They say I'm criminal
They don't know how or when
We're indefensible
They think we can't win
Jen Jenny Jenny on four wheels
The big tires scream when she hits the road
She still gets a thrill as her young man dreams
of the motherlode

They saw us talking
They took her off the street
We were just walking
Taking in the heat
They towed her car and locked it up
They didn't go far not quite far enough
Jen Jenny Jenny on four wheels
The big tires scream when she hits the road
She still gets a thrill as her young man dreams
of the motherlode
And it'll be in my hands when Jenny gets
out again
She's not afraid cause Jenny is a switchblade

We'll ride out tonight
Jenny won't hide
She'll turn and fight
We'll meet in the parking lot
Of the 2 4 store
We'll take our shot
However poor

OSCAR TWILIGHT ASYLUM



OSCAR TWILIGHT ASYLUM

SIDE ONE
Twilight Asylum
Kevin's Magic Aeroplane
High on Life
Three Cheers For the working man

SIDE TWO
Remember The Star
In The Morning
Jeremy
Old Soldiers Never Die
Take Me Back To Them Good Old Days

Lead vocal and twelve string Guitar
BRIAN McGLADDERY
Key Boards—TONY MABFORTH
Lead Guitar—KEVIN PARROT
Percussion—ROGER TWEEDALE
Bass Guitar—GARY McDOUGAL
Additional backing vocals
Geoff Gill, Cliff Wade & Jenny Darren

All songs written by Brian McGladdery except * by Brian McGladdery & Geoff Gill
Published by Dick James Music, Inc.

Orchestral arrangements by Cliff Wade

Engineered by PETER TATTERSALL assisted by TONY SPATH.
Recorded at Strawberry Studios Stockport.

Produced by Geoff Gill

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STEREO
DJLPA-6

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"KEVIN'S MAGIC AEROPLANE"
. . ."It puts a twinkle in his eye When that plane starts to fly". . .

"REMEMBER THE STAR"
. . ."This is the last stage show of a broken star". . .

"TAKE ME BACK TO THE GOOD OLD DAYS"
. . ."I remember the days I spent with me dad. But memories fade oh so fast". . .

"TWILIGHT ASYLUM"
. . ."Mr. Dick's Circus is so wonderful Mistress Porky pig he keeps inside a tin". . .

"JEREMY"
. . ."We miss you Jeremy, it's not much no more. You kissed the world goodbye and no-one noticed at all". . .

"BUT IN THE MORNING"
. . ."But in the morning everything has changed, yes in the morning we'll be on our way". . .

"THREE CHEERS FOR THE WORKING MAN"
. . . I am what you see, a self-made man That's me that's what I am". . .

"OLD SOLDIERS NEVER DIE"
. . ."It's a crying shame, a pity, for one who was so brave". . .

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SIDE A

SIN TU AMOR SOY UN COBARDE
Y NUNCA PODREMOS UNIRNOS
EN EL CIELO PARA DOS SIEMPRE HAY LUGAR
MARIA CELESTE
COMO NO VAMOS A PENSAR
SI FUERA YO POETA

SIDE B

ESTOY CARGANDO UNA CRUZ
COMO TE QUIERO, COMO TE AMO
NUEVA FLOR
BUSCANDO UN ANGEL
YA VAN DOS AÑOS
UNA ESTRELLA EN TUS OJOS

Produced by: Luis Hasse

Photos by: Daniel Rodriguez

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INTERNATIONAL

HIS



"When The Lord Delivers Me"

SAVOY
SL 14747

SL 14747

HIS

"When The Lord Delivers Me"



Rita Thomas

EXCITING.....VIBRANT.....UPLIFTING.....were the comments overheard as the audience made their way toward the exits of the JERUSALEM BAPTIST CHURCH, GARY, INDIANA after an evening of Gospel music presented by "HIS" Chorale Ensemble in their first "live" recording session.

The "HIS" Chorale Ensemble is reputed to have an inspired sound which is exclusively their own.

"If ye love me, keep my commandments. And I will pray the Father, and He shall give you another comforter, that He may abide with you forever. I will not leave you comfortless; I will come to you." - St. John 14:15-18

The promise of the spirit's indwelling as expressed in the preceding scripture was exemplified in its fullest intent through the song "COMFORT ME" rendered during this live session.

We are extending a very special "Thank you" to those persons who helped us in our endeavor....The grace of our Lord Jesus be with you all both now and forever.

SIDE A

Comfort Me - *Soloists: Rita Thomas and Jinnean Askew*
Touch Not My Anointed - *Soloist: Rita Thomas*
Gone Away - *Soloist: Reona Thomas*
Jesus Paid It All - *Narration: Rita Thomas*
Who Can I Run To? - *Soloist: Kim Jones*

SIDE B

When The Lord Delivers Me - *Soloist: Rita Thomas*
He's Worthy To Be Praised - *Soloist: Clyde Tucker*
We Have Gathered In The Name Of Jesus - *Soloists: Charles Fortney, Jinnean Askew, Shirene Anderson*
Keep Me In Your Care - *Soloist: Kim Jones*

Mark Gary · ***Piano & Fender Rhodes***

Shelby Wills · ***Organ***

Steve Brown & Kenneth Murphy · ***Drums***

Richard Gibbs · ***Bass***

Concept: *Gwen Wilson*

Concept Execution: *Raymond Woolard*

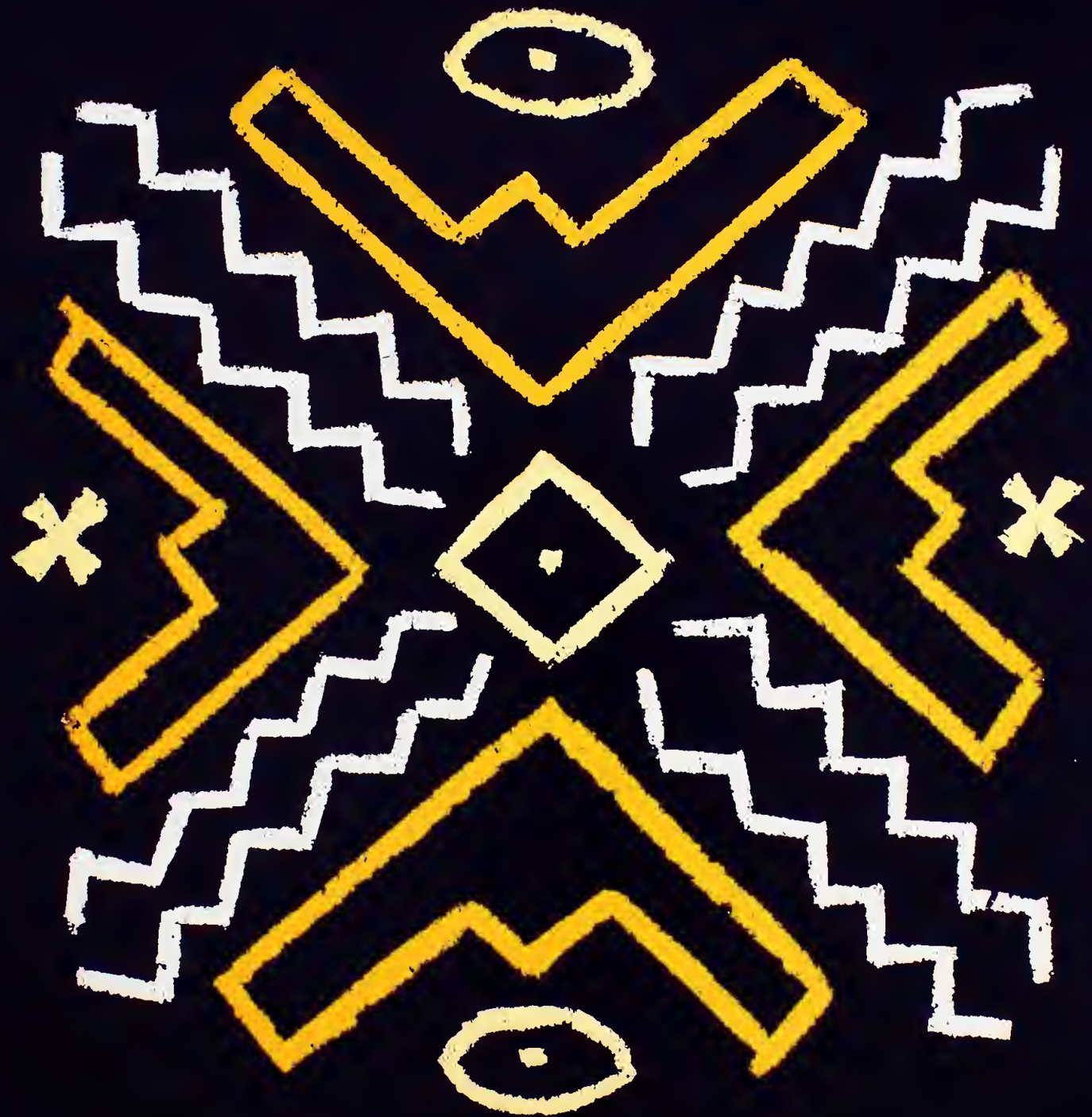
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Produced by Milton Biggham
Executive Producer — Fred Mendelsohn

KANTATA



ASIKO • DUKE

KANTATA: ASIKO ● DUKE

OVALT 30/12

KANTATA is:

Lee Dodou: lead vocals, rhythm guitar
Sometimer: bass guitar
Jagger: drums
Papsoul: saxophanes
Sey: keyboards

Savage played Percussian
Chapori: lead guitar



Produced by **Kantata** for Leëdsojer Music
Engineered by **Reinhard Zwierlein**
at **Ulli Weigel's Tonstudio** in Berlin
Sleeve by **Neville Brody**

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CAROLE TARAN and the SOUTH BEACH Band

Limba Limba Lambada



As Featured in the Hit Movie **"BLAME IT ON THE LAMBADA"**

A Level Splits Production

Produced by- Carole Taran and Mike Lewis
Arranged by- Mike Lewis
Recorded at- Criteria Studios, Miami, Florida
Engineer-Dennis Hetzendorfer
Assistant Engineer-Andy Roshberg
Mixed by-Dennis Hetzendorfer, Carole Taran, Mike Lewis
at After Hours, Miami, Florida



Assistant-Hal Batt
Mastered by-Mike Fuller at Fuller Sound, Miami, Florida
Cover Design-Ivan Fernandez
Vocals-Carole Taran, Juan Secada, Willie Perez-Feria
Synthesizer-Mike Lewis
Percussion-Nelson Padron

MUSIC and the UNDERGROUND RAILROAD



THE KIM AND REGGIE HARRIS GROUP

MUSIC and the UNDERGROUND RAILROAD

THE KIM AND REGGIE HARRIS GROUP

INTRODUCTION

We chose to present an album of songs associated with the Underground Railroad because they show the ingeniousness of a people enslaved, as well as the hope and power found in people of different races and creeds working together to fight injustice.

In coded spirituals, the slaves expressed longing for freedom, calls for meetings, plans, methods of escape and other hidden signals.* The masters and overseers restricted the slaves to only reading the bible, and mistakenly believed that a singing slave was happy. This provided the fugitives and their helpers on the ***Liberty Line*** with many useful code words and a means ot transmission that was most effective. We do not perform the songs as they were originally done, but bring them to you lovingly as performers of our time and admirers of the music of another time.

This album is dedicated to the memory of a *Rainbow Coalition*; the conductors, agents, crews and helpers of the Underground Railroad.

SIDE ONE

NO MORE AUCTION BLOCK FOR ME

Traditional

The slaves were desperate to escape the stinging, maiming whip, the rape, and the grueling work of the cotton, rice, sugarcane, or tobacco plantation. They dreaded the degradation of the slave auction and the sudden unpredictable separation from family and friends.

A slave girl alerts another of her escape plans with the song *Let Us Break Bread Together*. They plan to meet before sunrise on the east side of the slave quarters.

HARRIET TUBMAN / STEAL AWAY

***Harriet Tubman Song* © 1977 by Walter Robinson**
Shawnee Press Inc. all rights reserved, used by permission
Steal Away traditional

Harriet Tubman, along with John Brown, was one of the most famous conductors of the Underground Railroad. She made over 19 trips to the South to rescue slaves after she herself escaped. One of her usual routes went through Philadelphia to New Jersey, and then to New York City. It continued through New York State and into Canada West at Niagara Falls.

The verses that begin *Dark and thorny* were said to be her special original song to alert slaves that she was in the area. Harriet Tubman was shrewd, courageous and without equal.

The slaves who made up their minds to escape were proud and used the song *Steal Away* to alert family and friends of the decision.

GO DOWN MOSES

Traditional

This spiritual was often sung and effectively coded. ***Moses*** referred to the biblical leader of the Israelite people as well as to Harriet Tubman, the *Moses of her People* and her enslaved brothers and sisters. ***Pharoah*** was the slaveholder, and while Harriet Tubman could not go South to demand freedom, she could go to carry her people away from ***Egypt*** to the ***Promised Land.***

SINNER PLEASE DON'T LET THIS HARVEST PASS

Traditional

This song urges the sinner (slave) to take the opportunity to escape. Planning and executing an escape was difficult. Most slaves did not know the safest routes to travel or the more intricate methods of avoiding capture. To have an ***agent*** or ***conductor*** of the Underground Railroad come to the plantation or the area was a chance not to be missed. Most of the help given to fugitives came after they had traversed the difficult ***middle passage*** and crossed the Mason-Dixon Line. ***Middle passage*** was the term used for the route of travel between slavery, and freedom in the North.

Sinner Please was sung as a song of hope for those frightened of making the long journey. On the evening before an escape, their religious faith gave dignity to the real possibility of meeting death on ***John Brown's Trail.***

*All code words appear in ***bold italics.***

SIDE TWO

DEEP RIVER / SWING LOW SWEET CHARIOT

Traditional

Rivers played an important role on the ***Freedom Road.*** The escaping slave would find more safety by the rivers than on the open roads. Spies stood along the established roads on the lookout for fugitives. A slave could *wade* in the water to avoid the patrols and keep the blood hounds from picking up the scent.

Harriet Tubman loved *Swing Low*. As she lay dying, Harriet sang this song with her relatives at her bedside.

To slaves, ***home*** meant Canada, while the masters thought ***home*** meant heaven.



THE BALLAD OF THE UNDERGROUND RAILROAD

by Charles L. Blockson

The ***Underground Train,*** strange as it seems
Carried many passengers and never was seen
The train was known by many a name
But the greatest of all was the ***Freedom Train***
The Quakers, the Indians, Gentiles and Jews
Were some of the people who made up the crews
Free Blacks and Christians, and Atheists too
Were the rest of the people who made up the crews
Conductors and ***agents*** led the way at night
Guiding the train by the North Star light
The passengers were the fugitive slaves
Running from slavery and its evil ways
They spoke in riddles and sang in codes
To understand the message you had to be told
Those who knew the secret never did tell
The sacred message of the ***Freedom Train's*** bell

FOLLOW THE DRINKING GOURD

Traditional

Drinking Gourd was a code word for the North Star found in the Little Dipper constellation. Knowledge of the star was shared by most slaves. Fugitives could follow it over mountains, through valleys and across unfamiliar territory. Coming into a strange area, a runaway didn't know who to trust. There were black as well as white spies working for the slave-catchers. At times, the North Star was the only protection and guidance for a runaway.

When the night was cloudy, feeling the moss growing on the bark of dead trees was another reliable method of finding the way North.

GREAT DAY

Traditional

This is a song of jubilation. Groups of Free Blacks in churches, and camp meetings would get together to shout in celebration that another of their people made it to freedom. A picnic or feast would be held after the religious ceremony. The people would march around and sing Great Day. This song was also sung as happy fugitives crossed the suspension bridge at Niagara Falls into Canada and freedom. Some would cry, jump for joy, or pray when they first felt true freedom.

HEAVEN IS LESS THAN FAIR

© 1984 by Reggie & Kim Harris

This song tells the story of a recently escaped slave who gratefully remembers his flight to freedom, and painfully remembers those left behind in bondage.

Children Go Where I Send Thee was a code song that sent out the word that a certain individual or number of slaves were to make an escape. 1 by 1, 2 by 2, etc.

Verse three is a variation on passwords used for identification when delivering runaways,

"You travel late, neighbor. It's a dark night. Shall I bring a lantern'? 'Don't bother, the North Star is bright.' "†

The wind blows from the South today — a warning to Underground Railroad workers that fugitive slaves were present in the area.

Gospel Train - the Underground Railroad
Shepherds — people who enticed slaves to escape
Heaven — Canada

FREE AT LAST

Traditional

All slaves did not escape to Canada. Some remained in Pennsylvania, New York, Detroit, or other places in which they felt safe and protected. These people would sing *Free at Last*, but most of the freedom songs applied to Canada.

After the *Fugitive Slave Law* of 1850, Blacks were not safe anywhere in the United States. Any Black suspected of being a fugitive could be caught by a possee and delivered into slavery without trial by jury. Even Free Blacks were being sold into bondage. Thousands of ex-slaves and free men and women fled to Canada. Queen Victoria sent out a decree that any Black person, free or slave, that set foot in Canada was free.

This song was also a favorite of Dr. Martin Luther King, Jr

KEEP THE DREAM ALIVE

© 1981 by Reggie Harris

Written and dedicated to the spirit of Dr. Martin Luther King, Jr. and to the message that his life conveyed. We are reminded by his example to work together in the ongoing struggle for equality and freedom.

Acknowledgements

A special thanks to historian Charles L. Blockson for his immeasurable contributions of time, knowledge, and support!

A smile, hug and *our* love to:
Lucille Richards (where do we begin) Michael Spiro (always), Helen Harris (prayers), Sherry Krider, Dave Wopat, Stephanie Sloan, Joe Alphonsi, Ted Greenberg, Frodo and Ashley, and You for buying this album!!!

Research: Charles L. Blockson, Kim Harris, Lucille Richards
Produced by Kim and Reggie Harris and Michael Spiro
Deep River/Swing Low Sweet Chariot, Great Day, Heaven Is Less Than Fair, and *Harriet Tubman/Steal Away* arranged by Harris and Harris
All other songs arranged by Kim and Reggie Harris and Conrad Krider
Vocals: Kim, Reggie and Conrad
2nd vocal on *Let Us Break Bread*: Sonya Johnson
Guitar: Reggie Harris
Keyboards and Trombone: Conrad Krider
Drums: Dennis Tate
Snaps, Gavel and Speaking Voices: Kim and Conrad
Recorded and mixed at Chestnut Sound Inc., Phila., PA 19103
Engineered lovingly by Chris D. Gately
Album Cover: A Tribute to Harriet Tubman and John Brown
Illustration and album design: Laune Marks
Photo: Joanne Murdock

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P.O. Box 18871, Philadelphia, PA 19119
Jacket made in Canada (***Heaven***)
THANKS GOD!

† THE UNDERGROUND RAILROAD IN PENNSYLVANIA
© 1981 by Charles L. Blockson



Kim Harris, Reggie Harris, Conrad Krider



A unique 14 group compilation

TABOO ZOO
THE SEDANS
WHEN KIDS ARE ALONE
NATIVE LANGUAGE
THE CONDITIONZ
RESISTANCE
THE PRESS
MIRROR IMAGE
GARRY BAUN
O'VERLIN
THE MILLER BROS.
THE TURN
DOPPEL GANG
McGUIRE

Side 1

TABOO ZOO "Lust For Love" (Doty-Shannon)
GLEN DOTY VOCALS, GUITAR, KEYBOARDS
MARC LEE SHANNON GUITAR, KEYBOARDS
LARRY LEE LERMA BASS CRAIG BURG DRUMS
PRODUCED BY GLEN DOTY AND MARC LEE SHANNON
ENGINEERED BY NICK KILLIAN
RECORDED AT STUDIO ONE, RIVERSIDE, CA
Thanks to the Zoo fans and crew

THE CONDITIONZ "Flt. 19" (B. Nye)
BOB NYE LEAD VOCALS, RHYTHM GUITAR
AARON VENEZUELA LEAD GUITAR
JOHNY BELESCO BASS, VOCALS STEVE ARTI DRUMS
PRODUCED AND ENGINEERED BY EARLE MANKEY
RECORDED AT EARLE'S GARAGE, THOUSAND OAKS, CA
Thanks to anyone who thinks they deserve it

MIRROR IMAGE "Division" (Mirror Image)
JOHN OGANEKU VOCALS BRUCE BAKER GUITAR
CARL OGANEKU BASS JEFF STROMEN DRUMS
PRODUCED BY MIRROR IMAGE
ENGINEERED BY DAVE KOPPENHAVER
RECORDED AT WORLD STUDIOS, BUENA PARK, CA

THE PRESS "Skeleton" (The Press)
GLEN DOTY GUITAR, VOCALS RYAN BOEDDECKER GUITAR
PAT DONAHUE BASS DUSTY WATSON DRUMS
PRODUCED BY THE PRESS
ENGINEERED BY SPENCER CLOSE
RECORDED AT MUSIC LAB, LOS ANGELES, CA
Thanks to the glory days

GARRY BAUN "Invisible Man" (G. Baun)
GARRY BAUN ALL INSTRUMENTS
PRODUCED BY TONY ROCKLIFF AND GARY BAUN
ENGINEERED BY TONY ROCKLIFF
RECORDED AT CLASSIC SOUND, HOLLYWOOD, CA
Thanks to Graydon for expert engineering

THE MILLER BROS. "Sweet Sue" (R. Miller)
ROBIN MILLER VOCALS MARK DESPAIN GUITAR
MIKE METZGER KEYBOARDS JIM ZEIGER SAX
STEVE BALLEWEG BASS CURT MILLER DRUMS, PERCUSSION
PRODUCED BY THE MILLER BROS.
ENGINEERED BY BOB COLE
RECORDED AT HEAVENLY SOUND, SOUTH LAKE TAHOE, CA

McGUIRE "All These Things" (McGuire-Mitchell)
KELLY McGUIRE GUITAR, VOCALS
RICK ZAHARIADES GUITAR ART HERNANDEZ SAX, KEYBOARDS
MIKE SULLIVAN BASS LARRY MITCHELL DRUMS
PRODUCED BY KELLY McGUIRE
ENGINEERED BY NICK KILLIAN
RECORDED AT STUDIO ONE, RIVERSIDE, CA
Thanks to Nick & Mike

Strictly Taboo

Side 2

THE SEDANS "Cigars And Cigarettes" (R. Torres)
RALPH TORRES LEAD VOCALS, KEYBOARDS
ROBERT ANTHONY BASS, VOCALS
KENNY HARRIS GUITARS STEVE GAYNOR DRUMS
BUTCH ROVAN TENOR SAX ROBIN RUFFING TROMBONE
JASON GAREY ALTO SAX STAN WATKINS TRUMPET
PRODUCED & ENGINEERED BY NICK KILLIAN
HORN ARRANGEMENT BY BUTCH ROVAN
RECORDED AT STUDIO ONE, RIVERSIDE, CA

O'VERLIN "Part of Me" (M. O'Verlin)
MICHAEL O'VERLIN VOCALS, KEYBOARDS,
SAX, STEINERPHONE, DRUM PROGRAMMING
KELLY McGUIRE GUITAR DAVE WRONSKI GUITAR
STEPHEN GONZALEZ PIANO TREY STONE BASS
LARRY MITCHELL PERCUSSION
PRODUCED BY MICHAEL O'VERLIN
ENGINEERED BY MICHAEL O'VERLIN AND NICK KILLIAN
RECORDED AT STUDIO ONE, RIVERSIDE, CA
ney

NATIVE LANGUAGE "Life Journey" (L. Denti)
BHIRLEY HOWLAND VOCALS LOU DENTI GUITAR
PAT LA VERGNE VOCALS, KEYBOARDS NERVE LEAD GUITAR
KEVIN FELDMAN DRUMS HENRY ALEXANDER SAX
SKIPPY KELSEN BASS, VOCALS
PRODUCED BY NATIVE LANGUAGE
ENGINEERED BY NICK KILLIAN
RECORDED AT STUDIO ONE, RIVERSIDE, CA
Thanks to Max L., Dion, Lisa & Gitche

THE TURN "Talkin' Police Brutality Blues" (J. Reavis)
BILL SUDAK VOCALS JOEL REAVIS GUITAR
DAVID SUDAK BASS TOM ANDERSON DRUMS
KEYBOARDS BY JACK BLAIR
PRODUCED BY THE TURN
ENGINEERED BY JACK BLAIR
RECORDED AT NIMBUS RECORDING STUDIO, GRAND TERRACE, CA

WHEN KIDS ARE ALONE "Clouds Colliding" (When Kids Are Alone)
MARQ VOCALS, KEYBOARDS RYAN SCREAMING GUITAR
SPIKE BASS DAVID LANDRY DRUM MACHINE
PRODUCED BY WHEN KIDS ARE ALONE
ENGINEERED BY NICK KILLIAN AND MICHAEL O'VERLIN
RECORDED AT STUDIO ONE, RIVERSIDE, CA
Thanks to Mr. & Mrs. C., the road crew & the fans

RESISTANCE "South Africa...No Turning Back" (T. Steward)
LINDA EVANS LEAD VOCALS, ACOUSTIC GUITAR
TED STEWARD GUITAR, KEYBOARDS, LINN DRUM, VOCALS
MARY ANN HEIMANN BASS, VOCALS RALPH HALE DRUMS
PRODUCED BY TED STEWARD
ENGINEERED BY BILL MONTEI
RECORDED AT ENGINEER BILL'S, NORTH HOLLYWOOD, CA
Thanks to Frances Moore-Lappe

DOPPEL GANG "Place In My Heart" (Safire-Perry)
DAVE PERRY GUITAR, VOCALS STEVE TARNOWSKY GUITAR, VOCALS
MICHAEL PHILLIPS BASS, VOCALS HEATHER SAFIRE DRUMS, VOCALS
PRODUCED BY DOPPEL GANG
ENGINEERED BY ALLEN KAUFMAN
RECORDED AT PIPER STUDIO, TORRANCE, CA
Thanks to Craig & Dean at M.M.E. Management

EXECUTIVE PRODUCTION: SCOTTY RAMOND AND NICK KILLIAN
PRODUCTION MANAGEMENT: ECHO L. SWANN AND MARC LEE SHANNON
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Explainer

5.99

Something Special



Explainer's calypso sound is all message-packed with soft, laid back soca-latin. Enjoy it.

STEPHANIE KING

SIDE ONE

1. Monarchy.
2. He Loves Disco.
3. The Table Is Turning.
4. Strings.

SIDE TWO

1. The More You Look, The Less you See.
2. He Gone Away.
3. The Cause You Create.
4. Matrimony.

Bass. . . . . Malcolm Wilson
Guitar: . . . . . Junior Wharwood
Drums: . . . . . Joseph Samuel
1st Trumpet. . . . . Keith Moore
2nd Trumpet: . . . . . Tom Patton
Tenor Sax. . . . . Lennox Sam
Alto Sax. . . . . Sylvon Sylvester
Trombone: . . . . . Wilfred Rosales
Euphonium. . . . . Lennard Cummings
Percussion: . . . . . Kelvin De Freitas
Chorus: . . . . . Carol Sam, Kele Zanda, Patsy Holder, Joanne Wilson, Clifford Wilson, Oliver Chapman, and Ralick Villaroen
Keyboards and Arrangements. . . . . Godwin Bowen
Produced by: . . . . . Godwin Bowen & Winston Henry (Explainer)
All Songs Composed by: . . . . . Winston Henry (Explainer) except Side 1 - #2 Side 2 - #1 & 3 assisted by Godwin Bowen
Sound Engineer: . . . . . Frank Agarrat
Recorded at: . . . . . Semp Studios
Photography: . . . . . Harold Prieto
Album Design: . . . . . Ken Goolcharan
All Songs Published by: . . . . . Boaex Music
Thanks to: . . . . . Nicky, Jean & Junior

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PORTRAIT OF A CALYPSONIAN

FULL NAME:	EXPLAINER
OTHERS:	WINSTON HENRY
SIGN:	SCORPIO
BIRTH:	13th NOVEMBER, 1948
PLACE:	TRINIDAD – (Behind the Bridge)
NATIONALITY:	GHETTO – CHILD

EXPLAINER explains,
"CALYPSO is my first love ...
... '80 will be the 8th year I'm in the profession ... Persistence and hard work (in the calypso and steelband business) should be rewarded by scholarships given to the roots artists to widen their musical scope and to promote and pass on the true teachings of our art-form."

To Godwin Bowen (arranger): "You are the first to understand me ... we synchronize 100%."

To the musicians: "Vibrant!"

To Lennard Cummings (euphonium): "it's the first time this instrument will be heard on a calypsoLP. you produced certain vibrant flavourings."

Thanks to all for keeping my sound intact.

Explainer

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Side One

Gracie (4:34)
Georgia on a Horn (3:17)
Right Where It Hurts (2:46)
Mouse's Blues (2:59)
Stuck Inside This Bottle (4.43)



George Bertok Michael Behnan Jim Leslie J.P.Hovercraft Doug Bowes

Side Two

Night Shift Life (3:42)
Taxi Song (3:14)
Busted Guitar, Broken Heart (2:31)
Hero From The War (4:40)
Where Did My Street Go? (2:27)

PRODUCED BY DOUG BOWES

Recorded at Inception Sound Studio, Downsview, Ontario
Engineered and Mixed by Chad Irschick
Disc Mastering by Alon Moy/JAMF
Art Direction by Carol Noël/North Star Graphyx
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Special Thanks to all the musicians involved, to Doug and the Gorillas,
to all the people who contributed, and to the boys at Ring Music.

All songs by Michael Behnan, ©1979, CAPAC, except
"Georgia on a Horn" by John Jackson, Tradition Music Co., BMI

For information, or to order, write Mad Dog Records,
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MUSICIANS

George Bertok: organ, piano, Fender Rhodes, mellotron, background vocals
Don Bowes: clarinets. Doug Bowes: acoustic and electric guitars, Fender Rhodes,
background vocals. Shelley Coopersmith: fiddle.
Tony Desmarteaux: background vocals. Marianne Girard: background vocals.
Jack Grunsky: background vocals. Marie-Lynn Hammond: background vocals
J.P. Hovercraft: bass, background vocals. Al Kates: pedal steel
Marilyn Lerner: background vocals. Jim Leslie: drums.
Allan Soberman: background vocals. Buzz Thompson: harmonica

Printed in Canada

noel behnan

GRACIE

She's the kind you find down on the street
She's walkin' crooked and slow
Wearin' high-heeled slippers and skin-tight shorts
And her breasts a-hangin' down low
She walks through the drugstore door
Her prescription crumpled up in her hand
Lay's a five down on the counter
And she smiles at the pale-faced man.

Chorus:
Gracie, you're one of a kind
You make a man laugh and cry
I never know whether to believe
What you say when you're flyin' so high.

The alarm rings and Gracie sings herself
Back into a deep-blue sleep
There's ashes spread on the pillowcase
And slippers still on her feet
She must've been up watchin' the late nite show
'Cause the T.V. light is still on
Why should I have to slave from nine to five baby
While you just lie around.

Chorus

I caught you down at the hotel lounge
Spendin' my last hard-earned dime
You was tellin' lies and stories and things
That belong in a deranged mind
But when it come time for me to rollin
At the end of a long hard day
You make me feel so good with your touch
I never know what to say

Chorus

vocal, acoustic guitar: Michael Behnan
electric guitar: Doug Bowes
organ: George Bertok
bass: J.P. Hovercraft
drums: Jim Leslie
background vocals: Doug, J.P.



GEORGIA ON A HORN

I'm goin' down to Georgia on a horn
I'm goin' down to Georgia on a horn
Oh Lordy me, the trouble that I see
Goin' down to Georgia on a horn

I ain't had my right mind today
I ain't had my right mind today
Oh Lordy me, the trouble that I see
I ain't had my right mind today

Honey, won't you please come by here
Honey, won't you please come by here
Oh Lordy me, the trouble that I see
Honey, won't you please come by here.

vocal, acoustic guitar: Michael Behnan
Fender Rhodes: Doug Bowes
Organ: George Bertok
bass: J.P. Hovercraft
drums: Jim Leslie
background vocals: Michael, Doug, George, J.P.

RIGHT WHERE IT HURTS

When your pockets are empty when your soles are worn thin
When you're beggin' to buy yourself a bottle of gin
You drink yourself into a stupor night and day
Gettin' ready to get down on your knees and pray

Chorus:
The Lord ain't gonna help you, no the Lord ain't gonna help you
Though the blues might only ever hit you in spurts
Sometimes don't it get you boy, Right where it hurts.

From the day you was born you know you started to scream
Comin' into the world was like a terrible dream
They held you up and said the boy weighs 9 lbs. three
Your papa said "Oh my God the boy looks just like me

You were dancin' an' romancin' at the age of fifteen
At twenty you're walkin' down the aisle with your queen
At thirty you're a zombie you've forgotten to think
At forty you're such a mess and you're addicted to drink

When your baby leaves you standin' cryin' in the rain
Feelin' like a wounded soldier and you can't feel the pain
You're lost in the traffic and you're losin control
She rejected your body and she savaged your soul

They're preachin religion to the unemployed
They're handin' out pills to the paranoid
They hire a gun thug to break your back
Boss watches you bleedin' from a Cadillac

When you're lyin' on your deathbed in an old age home
Everybody says it's time to leave you alone
They drive you to the graveyard in a limousine
Stick you six feet under then they split the scene

vocal: Michael Behnan
electric guitars: Doug Bowes
organ, piano: George Bertok
bass: J.P. Hovercraft
drums: Jim Leslie

STUCK INSIDE THIS BOTTLE

I'm stuck inside this bottle
Full and empty is the cycle
She said she'd like to
But she had no time to
This woman makes it so hard when I try

I called Denise up, no answer
And Maureen's workin' nights
These men who stay all day
Booze and pass the time away
Must be the best place left in town to hide

Chorus:
The sun still shines golden on the water
The sands shift just like the seasons do
It's so dark in this room like an ancient old tomb
And I gotta get my mind off you.

This barroom's turned into a prison
You might just say I'm doin' time
I worked for fifteen years
No thank you's and no shedding tears
Who gives a damn when you're broke or lose your mind

Chorus

I walk home through the midnight darkness
Late night news turns my head around
No matter what station it is you choose
You're watchin' people die and lose
And will Mohammed Ali last the fifteen rounds

Chorus

vocal, acoustic guitar: Michael Behnan
organ, mellotron: George Bertok
electric guitar: Doug Bowes
bass: J.P. Hovercraft
drums: Jim Leslie
background vocals: Tony Desmarteaux, Jack Grunsky, Marie-Lynn Hammond, Marilyn Lerner

MOUSE'S BLUES

Well when the sun come shinin' through
That window pane it's gonna be the end of you
'Cause when she looks you, looks you in the eye
she's gonna see somebody else

She called you gypsy boy, she never knew
What those late nights out of town could do
Now she knows when you're out in the jungle
you're runnin' wild

You play that guitar like King of the blues
Got every girl in the place swoonin' after you
Oh when your kettle begins to boil like that
you never cool it down

You never meant to break her heart
But you've been cheatin' on that woman from the start
You always had different, different rules
No referee.

vocal: Michael Behnan
acoustic and electric guitars: Doug Bowes
organ: George Bertok
bass: J.P. Hovercraft
drums: Jim Leslie

NIGHT SHIFT LIFE

Tar, tar paper
is what I see when I pull up in the drive
The kids look so filthy
I wonder if they'll ever survive
The wife she's hangin' naked
she's tryin to dry out on the clothes line
This night shift life done got me
Wonder if I'll pull out of this lowdown place alive

Down the road live the Indians
They get together on Saturday night
Gamble on a broken card table
sure is nice to win sometimes
But the mornin' light brings no favours
When your head feels it's all on fire
This night shift life done got me
Wonder if I'll pull out of this lowdown place alive

So blow hard you cold north wind
And carry my sorrow and song
To a place where people, listen
And ask them to sing right along
I don't mean to sound too bitter
But don't bury me in that ground
Until I've seen the sun shine
And felt its warmth and watched it
Sink right down

vocal, acoustic guitar: Michael Behnan
piano: George Bertok
acoustic guitar: Doug Bowes
pedal steel: Al Kates
fiddle: Shelley Coopersmith
bass: J.P. Hovercraft
drums: Jim Leslie
background vocals: Michael Behnan,
Tony Desmarteaux, Marianne Girard,
Marilyn Lerner, Allan Soberman.



TAXI SONG

Someone's a-runnin' after me
His eyes as cruel as the raging sea
He yelled "I don't know your name
But who am I to blame
For all my low down goddam misery

I said: "You silly fool just let me explain
Like you I am no more than a name"
But then he took away my clothes
Left me naked in the snow
They found him lyin' dead in the alley the next day

D'you ever walk the city streets at night?
Do a stranger's footsteps fill you full of fright?
Do you feel so paranoid
That you lock yourself inside?
And watch the blood flow on the TV. day and night

D'you ever wonder why the hard times are here?
Does the boss man make you run and hide with fear?
Is a dog man's best friend
When he's chewin' on your skin?
Are you happy when you drown yourself in beer?

Taxi driver take me down to the "strand"
Let me drink and dance and sing with the band
Let me live and die in peace
Let me run wild like a beast
Let the end come I don't really give a damn

vocal, acoustic guitar: Michael Behnan
electric guitar: Doug Bowes
organ: George Bertok
bass: J.P. Hovercraft
drums: Jim Leslie.

BUSTED GUITAR, BROKEN HEART

We're out of work and starvin'
"Buddy just deal the cards"
If today's my day I might win enough
To go drinkin' in the bar

Chorus
I tell you life is so amazing
It can leave you an ugly scar
But up in my room I got an old busted guitar
I call it broken heart

Oh it's been so long since I had a bath
And a woman for a friend
When I look in the mirror at my wrinkled brow
I wonder where all the good times went

Chorus
I met this woman in the laundromat
She was built like a big ballon
When I pinched her bum she called me filth an' scum
Made me feel like a real baboon

Chorus
This sure ain't the Garden of Eden
And I've more than paid my dues
Am I give 'em heck when there's no welfare cheque
I got pigeon shit on my shoes

vocal: Michael Behnan
acoustic and electric guitars: Doug Bowes
piano: George Bertok
Clarinet: Don Bowes
bass: J.P. Hovercraft
drums: Jim Leslie

HERO FROM THE WAR

I had a conversation
With a hero from the war
Irish was his name
He lived in P E I before
He said the soil was red there
As red as red could be
I asked him was the sand as red
On the beach at Normandy

He fell in love in England
He fell in love in Italy
He never brought no women back
Back home they'd all got married
So he moved down to this table
And he's been here twenty nine years
Every time he tells this story
His eyes fill up with tears

I never fought for this country
Never sang those Soldier songs
When I look out at this crazy world
I can't tell right from wrong
When I look into these dead man's eyes
There's one thing I can see
He never found out who put him there
Was it you or was it me?

What can I do you poor old man
To ease your misery?
If the war had broke out yesterday
It surely could have been me
I know I've had more chance than you
To make better of my days
I'm sitting at your table, now
Let's forget our yesterdays

vocal, acoustic guitar: Michael Behnan
electric guitar: Doug Bowes
organ, mellotron: George Bertok
bass: J.P. Hovercraft
drums: Jim Leslie

WHERE DID MY STREET GO

Where did my street go?
Grew up on this street
Can't recognize a thing I see
I can't find nobody

Gone that row of old brick houses
Gone my old hotel
Gone the mornin' breeze I felt
When I was young and things was goin' well

Look what you put up aren't you ashamed?
You've made the earth look like a fool
You've gone and kicked all the people
Out on the street
What can those poor people do?

They used to sit on their porch
And drink their beer
Everybody knew everybody
Jimmy'd sing country all night long
everybody was somebody

Why do you kill us with all your dreams?
All we want is peace
When the mayor smiles don't know
What he's thinkin' 'bout
Sure ain't thinkin 'bout you and me

vocal: Michael Behnan
acoustic guitars: Doug Bowes
Fender Rhodes: George Bertok
harmonica Buzz Thompson
bass: J.P. Hovercraft
drums: Jim Leslie
harmony vocal: Marianne Girard

SIDE R

Friday Rock and Roll Shirt 3:2 ☐ Joe "Lipper" Lipinski: Lead Vocal; Vocal Harmony; Bass; Rhythm Gui… Jeff Keating: Drums ☐ Greg Haug… Vocal Harmony; Rap; Lead Guitar… Rhythm Guitar; ☐ Bob Sammon: V… Harmony; Rap ☐ Doug Hoskins: Vocal Harmony ☐ Phil Case: Sax Mike Pummell: Piano

Runnin' Loose 2:41 ☐ Lipper: … Vocal; Vocal Harmony; Bass; Electr… Guitar ☐ Douglas Buchanan: Dru… Dave Markum: Lead Guitar; Rhythm… Guitar ☐ Dan Bernard: Trumpet Doug Hoskins: Vocals ☐ Bob Sam… Vocals

A Few Less Dues 2:19 ☐ Lipper… Lead Vocal; All Harmonies; Bass; Rhythm Guitar ☐ Jeff Keating: Dr… Dave Markum: Rhythm Guitar; Lea… Guitar ☐ Greg Haughey: Guitar S… Dow Thomas: Banjo

Running Away 4:06 ☐ Lipper: L… Vocal; Vocal Harmony; Bass; Acoust… Guitars; Fingersnaps ☐ Douglas Buchanan: Drums ☐ Dan Bernard: Trumpet; Trumpet Harmony ☐ Dav… Markum: Lead Guitar ☐ Phil Case… Doug Hoskins; Vocal Harmony; Fingersnaps ☐ Bob Sammon: Voc… Harmony; Fingersnaps

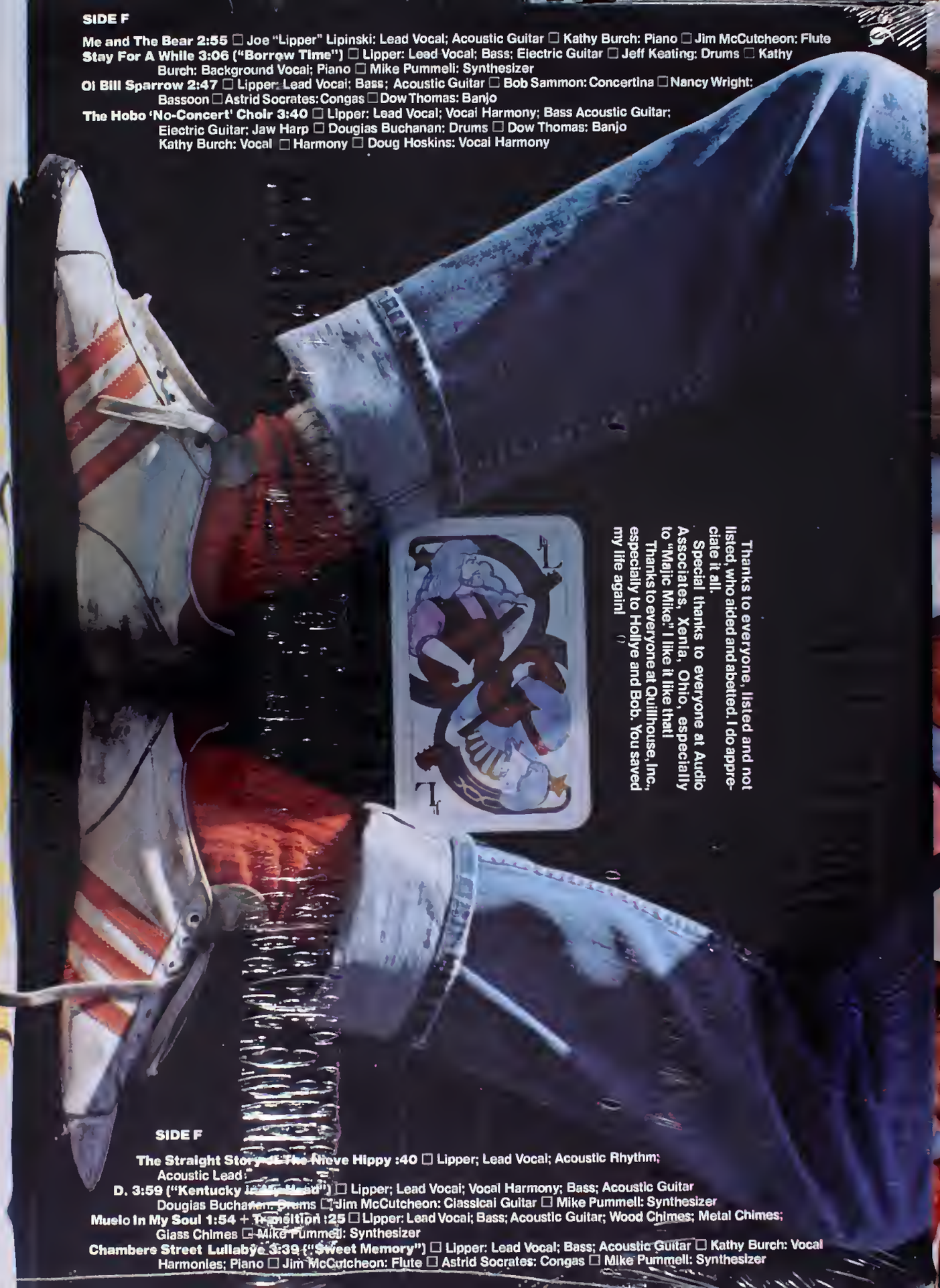
Bring Me A Woman 2:38 ☐ Lip… Lead Vocal; Pervert Vocal; Bass; Electric Guitar ☐ Jeff Keating: Dru… Greg Haughey: Lead Guitar; Rhyth… Guitar ☐ Mike Pummell: Pervert Vocals; Organ ☐ Toby Hartsock: V…

Feets 3:01 ☐ Lipper: Lead Vocal; … Harmony; Bass; Acoustic Gui… Bulb Horn; Sirene Whistle; Vibra-S… Douglas Buchanan: Drums ☐ Nan… Wright: Bassoon; Penny Whistle Bob Sammon: Vocal Harmony; Cl… Cowbell-Woodblock ☐ Doug Hos… Vocal Harmony; Ratchette Pipe Astrid Socrates: Congas ☐ Dan Bernard: Trumpet ☐ Greg Haugh… Electric Rhythm Guitar ☐ Mike Pummell: Organ

Sweet Nancy 3:27 ☐ Lipper: Lea… Vocal; Bass; Acoustic Guitar Douglas Buchanan: Drums ☐ Kath… Burch: Vocal Harmony ☐ Mike Pummell: Synthesizer ☐ Nancy Wright: Sax ☐ Phil Case: Sax

SIDE F

Me and The Bear 2:55 ☐ Joe "Lipper" Lipinski: Lead Vocal; Acoustic Guitar ☐ Kathy Burch: Piano ☐ Jim McCutcheon: Flute
Stay For A While 3:06 ("Borrow Time") ☐ Lipper: Lead Vocal; Bass; Electric Guitar ☐ Jeff Keating: Drums ☐ Kathy Burch: Background Vocal; Piano ☐ Mike Pummell: Synthesizer
Ol Bill Sparrow 2:47 ☐ Lipper: Lead Vocal; Bass; Acoustic Guitar ☐ Bob Sammon: Concertina ☐ Nancy Wright: Bassoon ☐ Astrid Socrates: Congas ☐ Dow Thomas: Banjo
The Hobo 'No-Concert' Choir 3:40 ☐ Lipper: Lead Vocal; Vocal Harmony; Bass Acoustic Guitar; Electric Guitar; Jaw Harp ☐ Douglas Buchanan: Drums ☐ Dow Thomas: Banjo Kathy Burch: Vocal ☐ Harmony ☐ Doug Hoskins: Vocal Harmony



Thanks to everyone, listed and not listed, who aided and abetted. I do appreciate it all.

Special thanks to everyone at Audio Associates, Xenia, Ohio, especially to "Majic Mike." I like it like that!

Thanks to everyone at Quillhouse, Inc., especially to Hollye and Bob. You saved my life again!

SIDE F

The Straight Story of The Nieve Hippy :40 ☐ Lipper; Lead Vocal; Acoustic Rhythm; Acoustic Lead
D. 3:59 ("Kentucky [illegible]") ☐ Lipper; Lead Vocal; Vocal Harmony; Bass; Acoustic Guitar Douglas Buchanan: Drums ☐ Jim McCutcheon: Classical Guitar ☐ Mike Pummell: Synthesizer
Muelo In My Soul 1:54 + Transition :25 ☐ Lipper: Lead Vocal; Bass; Acoustic Guitar; Wood Chimes; Metal Chimes; Glass Chimes ☐ Mike Pummell: Synthesizer
Chambers Street Lullabye 3:39 ("Sweet Memory") ☐ Lipper: Lead Vocal; Bass; Acoustic Guitar ☐ Kathy Burch: Vocal Harmonies; Piano ☐ Jim McCutcheon: Flute ☐ Astrid Socrates: Congas ☐ Mike Pummell: Synthesizer

peace train

ben mc peek



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peace train ben mc peek

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Bill Ballantine, CKFM Bill Hambly, CJAD-CJFM,



"One day two radio programmers said to me, why don't you do some instrumentals for us to use and I said what kind of tunes . . . and after we whittled down the list there was room for one more so we had some fun . . . Admiral Halsey . . . what more can I say?"

Ben McPeek

SIDE ONE

1.	PEACE TRAIN (Cat Stevens)	Irving Music (BMI)	3:50
2.	IMAGINE (John Lennon)	Maclen (BMI)	3:00
3.	TALK IT OVER IN THE MORNING (Williams/Nichols)	Almo Music (CAPAC)	2:22
4.	ONE LESS BELL TO ANSWER (Bacharach/David)	Blue Seas/Jac (CAPAC)	3:29
5.	HE'S SO FINE (R Mack)	Bright Tunes (BMI)	2:51

SIDE TWO

1.	ADMIRAL HALSEY (Paul & Linda McCartney)	Maclen (BMI)	3:07
2	SUPERSTAR (Russell/Bramlett)	Skyhill/Delbon (BMI)	3:36
3.	GYPSIES, TRAMPS AND THIEVES (Bob Stone)	Peso Music (BMI)	2:47
4.	NEVER MY LOVE (Dan & Dick Addrisi)	Tamerlane Music (BMI)	3:29
5.	EVERYTHING'S ALRIGHT (Rice/Webber)	Leeds (CAPAC)	2:51

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Recorded at: RCA Studios, Toronto, November/71
Arranger/Conductor: Ben McPeek
Producer/Engineer: George Semkiw
Assistant Engineer: Craig Richardson
Executive Producer: Mal Thompson
Jacket Design: Peter Clayton/Nick Speke

Ben McPeek – Piano/organ/tamborina
Bobby Edwards – guitar
Brian Russell – guitar
Jack Zaza – bass guitar/mandolin/reads
Bruce Farquhar – drums
Terry Clarke – drums
Moe Koffman – reads
Laurie Bower – trombone
Bob Livingston – trombone
Arnie Chycoscki – trumpet/flugelhorn
Bruce Cassidy – trumpet/flugelhorn
Jack Collins – trumpet
Bill Richards – violin
Elsia Dunlop – violin
Maurice Solway – violin
Sem Hersenhoren – violin
Beauna Nelson – violin
Jack Nelson – violin
Case Ysselstyn – cello
Murray Lauder – string bass

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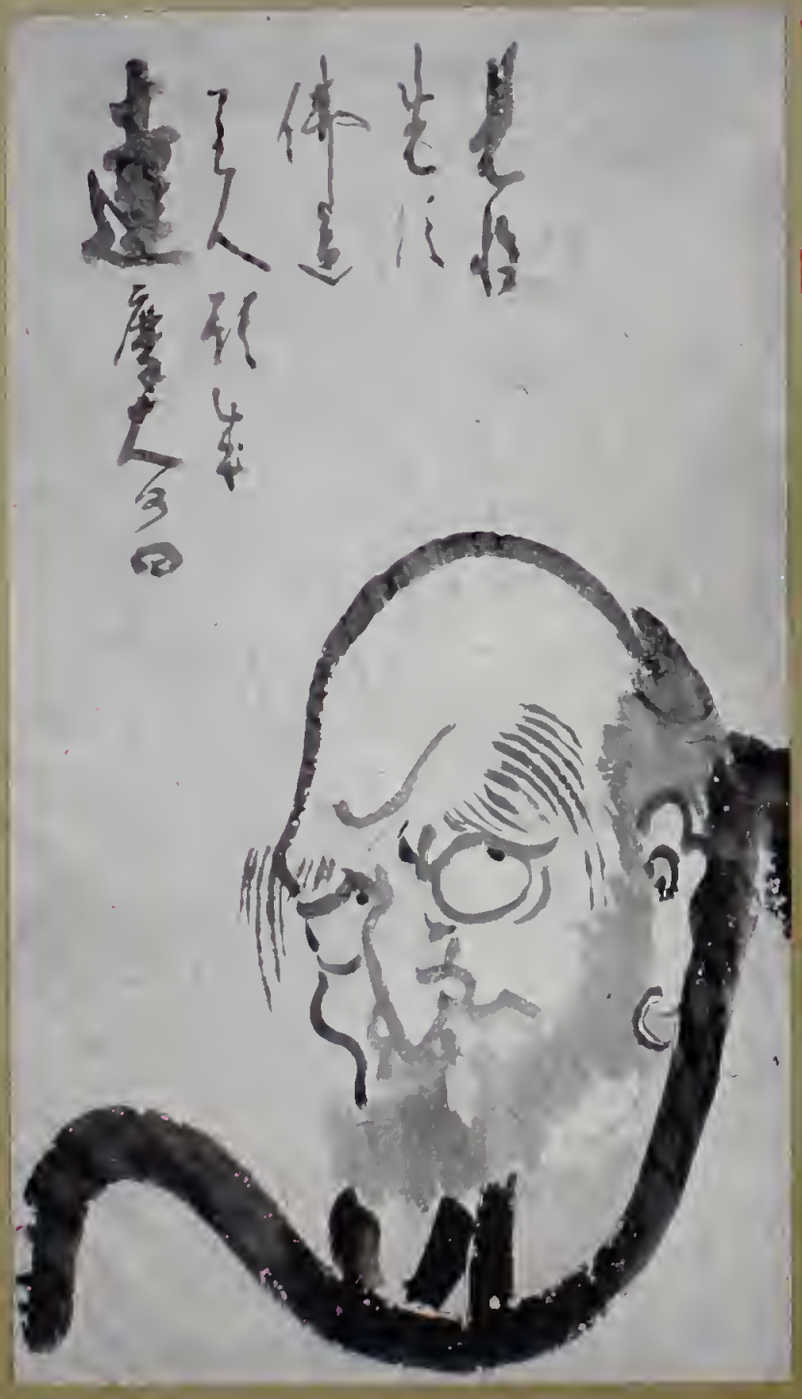


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CRI 379 stereo

1977 PULITZER PRIZE WINNING COMPOSER



wernick haiku of Bashō
moonsongs from the japanese

boros anecdote of the jar
yet once again . . .
wedding music
the pleasures of merely
circulating

voices and instruments

STEREO

RICHARD WERNICK

HAIKU OF BASHŌ

Neva Pilgrim, sopreno; Contemporary Chamber Players of Tha Univeraity of Chicego; Richard Wernick, conductor

MOONSONGS FROM THE JAPANESE

Neva Pilgrim, sopreno

RICHARD WERNICK (b. Boston, 1934) ettandad Brandais Univarsity where he studied composition with Irving Fine and Herold Shapero, and received his M A. degree from Mills Collega whera ha studied with Laon Kirchner. Since 1957, when he served as musicel director and composar-in-residence of the Royal Winnipeg Bellet, he has receivad many awards and grants — including the 1977 Pulitzer Prize in Music and tha award of the American Acadamy-Institute of Arts and Latters that mada this recording possibla Warnick has baan a faculty membar of the Univarsity of Buffalo and the University of Chicago, and bacama Professor of Music at tha Univarsity of Pennsylvania in 1968 He writes·

"The HAIKU OF BASHŌ is a setting of fiva haiku by and (in one instance) about Matzuo Basho (1643-94), ganarally acknowledgad to ba the foremost writer of this form of Japanasa varsa The first four poams of the cycle ara fine examples of how Bashō was abla to captura tha essance of saamingly inconsaquantial momants or vignattas and, with the most frugal maans of litarary expression, communicata to tha raadar a sense of tha timalass and atarnal Tha fifth poam, written a century latar, is more in the nature of a 17-syllabla one-line-joke, a play on tha word 'basho' which maans 'banana laaf '

"There are no programmatic connactions batwaan the haiku and tha music, nor is thara any attampt at word painting Tha ralationship of tha music to tha words is rather ona of attituda attampting, through an aconomicat and tightly wovan maans of abstract musical exprassion, to create sound images similar to (or analogous to) the poatic images avnkad by the haiku The attitude is parhaps best summad up by Bashō's own admonition to his pupils: 'Do not saak to follow in tha footsteps of the man of old; saak what thay sought.'

'The melodic and harmonic aspacts of the score ara darivad from ona tona row which appears throughout the piaca in savaral forms. There is a departure from conventional 12-tona techniqua in that the rows ara used only as tha basis for harmonic and malodic matariels which are then subjected to more or less standard procedures of davalopmant and variation. The improvisational qualitias of tha HAIKU ara partially achiavad by the use of matricel modulation in which the conjunction and the suparimposition of even and unavan matricel units ganarate continuous changes in tha speed of the music. Apart from a few places where tha speed may vary at the discretion of the conductor or one of the instrumentalists, the relationship of rhythm to spaad is diractad by tha composar s notation, and is intended to provida a faaling of freedom without the composer abdicating control of the music "

' MOONSONGS FROM THE JAPANESE was composed in the spring of 1969, not long aftar tha first parformanca of HAtKU OF BASHO.

"This piece was written in response to a request from Nava Pilgrim for a work that would 'travel lightly,' i.a. one that could ba done without piano accompaniment This lad to tha conception of a work for 3 voices tha outer two being pre-recorded and the middla ona being partormed live Although it is conceivable that the MOONSONGS could be sung by three ditterent sopranos, no parformanca of this version has yat takan piace

"The idaa of composing a 'saquel' to the HAIKU OF BASHŌ (in tha sense of writing another group of haiku settings) seamed a natural one to me at the time I had enjoyed immensely the challanga of setting that uniquely spare and avocative poatric genre

"The time when I bagan work on the piece coincided with the final preparations for the first moon landings, and it seamed more than appropriate to select a group of haiku about the moon. Asida from the excitamant which most of us felt about this great achievement, I also had tinges of regret that the moon would never again be quite tha same after it had been 'stepped on ' The very fact of human contact, by its nature, would detract from the mystery and romance which for thousands and thousands of years had surrounded this avarchanging celestial body. Thus the selection of thasa affectionate and avocative poams

"Both the HAIKU OF BASHŌ and MOONSONGS FROM THE JAPANESE ara dedicated to Neva Pilgrim "

DAVID JOHN BOROS

ANECDOTE OF THE JAR

PIANO INTERLUDE (Tha Pleasurea of Maraly Circuleting)

Martin Boykan, piano; Alan Nagal, baaa; Davld Satz, baas clarinet; Brandaia Chamber Chorus; Jamaa Olaaen, conductor

YET ONCE AGAIN

Constance Boyken, fluta

WEDDING MUSIC

George Fisher, piano

The music on tha othar sida of this racord is tha work of a composar who died young DAVID JOHN BOROS was 31 yaars old in 1975. The tragic automobile accident that killad him and his wife, Emidia Meloncelli, cut short the cerear of a very gifted composer, a highly unusual spirit whosa energy and imagination promised continuad creativity in the yaers to coma.

He was born in 1944 Ha racaivad a B.A dagree from tha Univarsity of California at Barkalay in 1966 and an M.F.A. dagrea from Brandeis Univarsity in 1970. His taachars includad Seymour Shifrin, Arthur Berger, Martin Boykan, David Lewin and Henri Lazarof. He spent 1968-69 in Roma on a Fulbright-Hayes grant, studying with Patrassi. At the time of his daath he was on the faculty of Brandais Univarsity.

Batwaan 1970 and 1973 he livad in Roma, working as a pianist in an Amarican gospal group that tourad Italy, Switzarland and Austria. Jazz and gospal music played an important role in his lifa and thair influance is always prasant in his music, although not explicitly until the unfinished piace ha was working on at the tima of his daath

WEDDING MUSIC, writtan in 1968, is the earliest of the piaces presanted hara. This solo piano piaca was writtan for a spacific occasion, tha marriaga of a lifelong friand. YET ONCE AGAIN is a solo fluta piece, written in 1970 for Constance Boykan, who parforms it hara. This is parhaps tha piece which most strikingly reveals his outstanding gift for malodic lina. An extandad opaning saction employs only thraa notas, playfully rasting on one and than the naxt Rapidly the piece opans up into a long and flowing ana.

Tha unfinishad chorel piaca based on poatry of Wallace Stavans is tha most ambitious of tha piacas. It was to consist of two movamants, the first of which, ANECDOTE OF THE JAR, is in its finished and complata form. In tha sacond movamant, *The Plaasures of Meraly Circulating*, tha antranca of tha chorus is preceded by a long introduction in the piano. This introduction was concaivad of as a piece in itself For that reason it is included on this recording, even though the eventual antrance of the bass clarinat and tha double bass strongly suggests continuation. The choral movement which was to follow exists only in sketch, and is unfinished, even in that form.

The poem pits ordar against disordar, rationality against what Stevens callad the squirming facts of life. The poem suggest that the two ramain in constant competition from which naithar can triumph. This duality is portrayad metaphorically in the poem in tha images of tha clear, round jar and the slovenly wildarnass. In the music it is suggested by contrasting, sometimes conflicting, musical alaments.

Tha piece is dividad into thraa sections. in tha first, the chorus is unaccompanied and the writing tands to ba polyphonic. Tha sacond section consists of a long intarluda for the bass clarinat and the double bass. The jazz influence is apparent here, a kind of stylized jam session. Whan tha chorus ra-antars at the start of the third section, the instrumants continue Thay do not accompany tha voicas, but rather, as is suggested by the poem, they maintain malodic and rhythmic fraadom, avan though they have lost the wildness of the middle section

The unfinished chorel satting of *The Plaasures of Merely Circuleting* was a conscious attempt to intagrate soma of the matariels and faeling of gospel music into the languaga of contamporary music. Soma of that matarial is present, in a more disguisad form, in the piano introduction. This is particularly apparant in tha parallal chords haard at the opaning It is an intansely falt and moving piece, and when, at the and of it, tha other instrumants antar to prapare for the movement that will not follow, there is a dramatic sense of promise which will not be fulfillad

Notas on Boros by Edward Cohan.

NEVA PILGRIM is known and admired throughout the country for her partormancas of contamporary music. She has appaared with major orchestras and groups including the Chicago Symphony, Speculum Musicaa and tha Contemporary Chamber Playars of the University of Chicago, and many composars basidas Wernick have written music for her. She also appears on CRI SD 245 in Murray Schafer's *REQUIEM FOR THE PARTY GIRL* and Rochberg's *SONGS IN PRAISE OF KRISHNA* on CRI SD 360

The CONTEMPORARY CHAMBER PLAYERS of THE UNIVERSITY OF CHICAGO is one of the foremost groups of its kind Its music and that of its founder-conductor, Ralph Shapey, are to be heard on several CRI records. The members on this recording are Elliott Golub, Terry Applebaum, Stanely Davis, Michaal Gellar, Maria Moulton, Edward Porembe and Andraa Swan.

JAMES OLESEN is conductor of the Brandais Chorus and director of the Early Music Ensembla GEORGE FISHER played the first parformance of WEDDING MUSIC as a freshman at Brandais A student of Robert Halps, he is at present a graduate studant at SUNY (Stony Brook). CONSTANCE BOYKAN is a free-lance flutist who has appaared extansivaly as a soloist, and with such chambar music groups as Saraphim MARTIN BOYKAN taachas at Brandais, his music may be haard on CRI SD 338

Mambers of tha Brandeis Chorus on this recording are Carolyn Arand, Majoria Cohan*, Karen Komar, Susan Larson*, Barbara Marcus, Barbara Winchester, Ivy Anderson*, Mary Sago, Kathy White, Bruce Fithian*, Edward Nowacki, Charles Walker, Allen Anderson*, Matthew Doolay, Kaith Kibler, Howard Treibitz

* soloists

Each yaar, the American Acadamy-Institute of Arts and Lattars bastows awards upon four young composars for achievment, and a recording of their music on CRI is part of their prize. Richard Wernick was a 1976 winner The mamorial recording of music by the lata David John Boros was mada possibla by tha ganarosity of his family, friands and collaagues hara and abroad.

Produced by Cartar Harmon
Art direction: Judith Lerner
Cover concept. Harley Gaber
Cover painting. Portrait of Daruma by Ekaku Hakuin Courtasy of the Smithsonian Institution, Freer Gallary of Art, Washington. D C
HAIKU — Presser (ASCAP): 10'34"
Recorded by Richard Mintel, May 23, 1977, Chicago
MOONSONGS — Presser (ASCAP): 6'12"
Recordad by Marc Aubort; January 25-7, 1977, New York
ANECDOTE and INTERLUDE — MS· 10'45'
YET ONCE AGAIN — MS. 7'35"
WEDDING MUSIC — MS· 6'55"
Boros recorded by David Hancock, May 1, 1977,
Waltham, Massachusetts
LC#s: Warnick 77-750747, Boros 77-750748
℗ 1977 Composars Recordings, Inc
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HAIKU OF BASHŌ

Furu ike ya!
Kawazu tobikomu,
Mizu no oto.

The old pond, ah!
A frog jumps in:
The water's sound!

Nomi shirami,
Uma no nyō suru
Makuramoto.

Fleas, lice,
The horse pissing
Near my pillow.

Hatsu shigure,
Saru mo komino wo
Hoshige nari.

First winter rain:
The monkey also seems to wish
For a little straw cloak.

Hitotsu ya ni
Yujo mo netari,
Hagi to tsuki.

Under one roof,
Prostitutes, too, were sleeping;
The bush clover and the moon.

by Sengai-1750-1837

Ike araba
Tonde basho ni
Kikasetai.

If there were a pond around here,
I would jump in, and let Basho
Hear the plop!

transleted by Daisetz T. Suzuki

Daisetz T. Suzuki, *Zen and Japanese Culture*, Bollingen Series LXIV Copyright © 1959 by Princeton University Press Haiku of Basho, pp 227, 237,232,230, and of Sengai, p 244, reprinted by permission

MOONSONGS FROM THE JAPANESE

1

Mikazuki wa
Soru zo samusa wa
Saekaeru

The moon is only three days old,
and it is all warped and bent!
How cold it is!

Issa; 1762-1826

2

Tsuki ni e wo
sashitarabs yoki
uchiwa kana

If one puts a handle
on the moon —
what a splendid fan!

Sokan; 1465-1553

3

Tsuki-wo matsuni
kakitari hazushi
temo mitari

The moon on the pine;
I hang it up — take it off —
still looking at it.

Hokushi; 1665?-1718

4

Tsuki ichi-rin
hoshi mu-kazu sora
midori kana

One full moon;
numberless stars;
dark green sky.

Shiki; 1867-1902

From AN INTRDDUCTION TO HAIKU by Harold G Henderson Copyright © 1958 by Harold G Henderson Reprinted by permission of Doubleday Company, Inc

ANECDOTE OF THE JAR

I placed a jar in Tennessee,
And round it was, upon a hill.
It made the slovenly wilderness
Surround that hill.

The wilderness rose up to it,
And sprawled around, no longer wild.
The jar was round upon the ground
And tall and of a port in air.

It took dominion everywhere.
The jar was grey and bare.
It did not give of bird or bush,
Like nothing else in Tennessee.

by Wallace Stevens

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SIRE

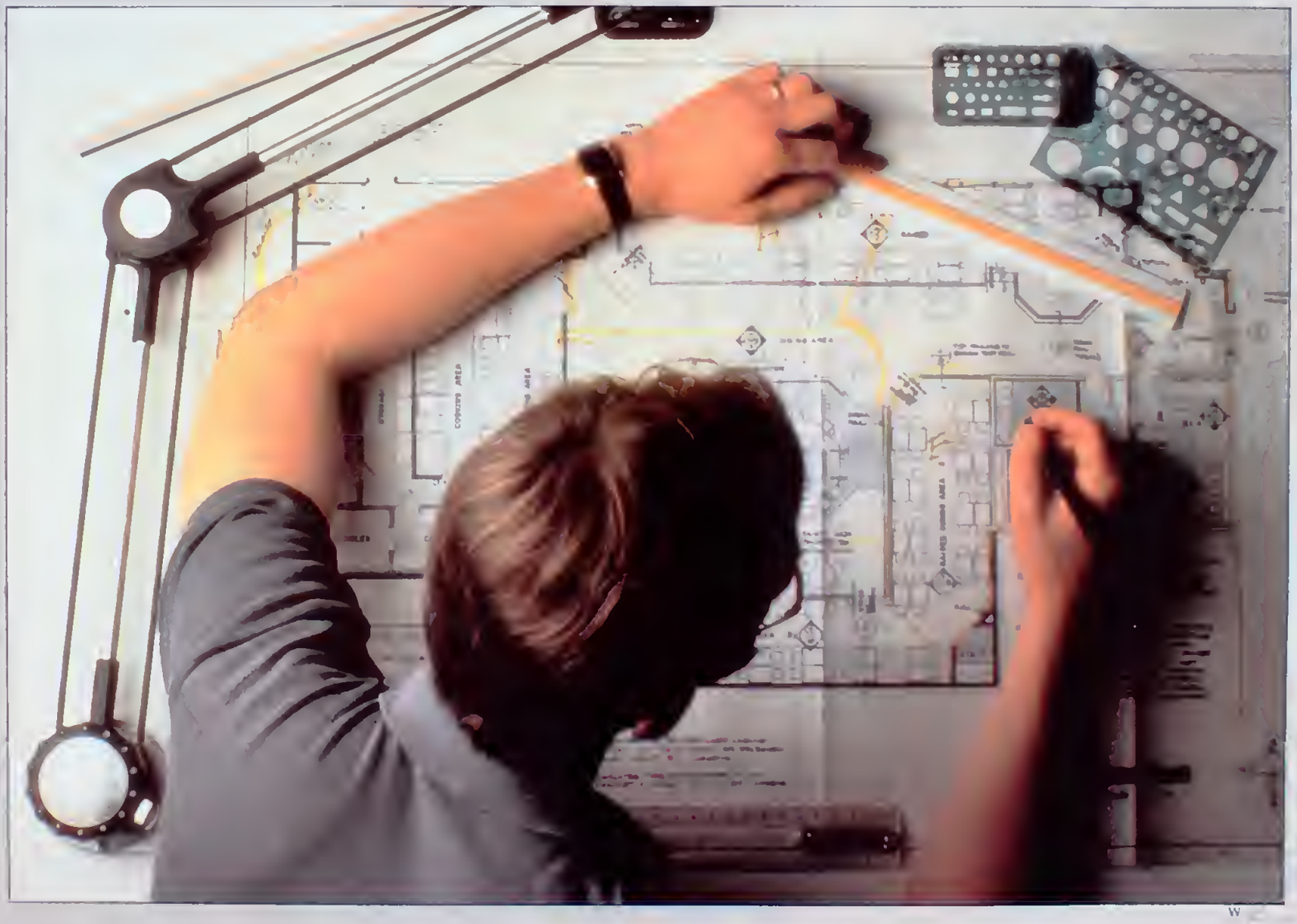
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(NAIVE MELODY)-FULL LENGTH VERSION

12″

45 RPM

W9451T

TALKING HEADS



MOON ROCKS

12″ W9451T 920 177-0

SIRE



TALKING HEADS

TITLE TIME 4 56

A. THIS MUST BE THE PLACE
(NAIVE MELODY)
-FULL LENGTH VERSION

TITLE TIME 5 04

B. MOON ROCKS

COMPOSER

BYRNE/FRANTZ/HARRISON/
WEYMOUTH

PRODUCED BY TALKING HEADS

STATUS/THE ALBUM

SPEAKING IN TONGUES
Ⓒ 923 883-1 Ⓜ 923 883-4

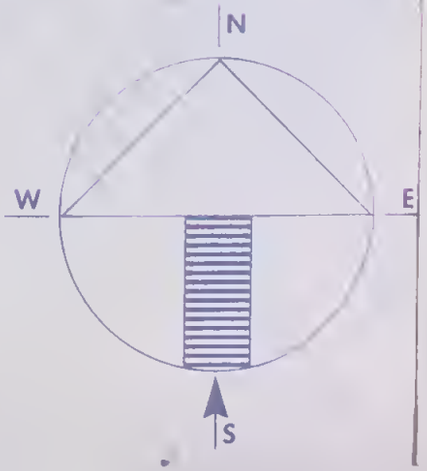
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℗ DATE 1983 SIRE RECORDS CO

SPEED 33⅓ RPM ☐ 45 RPM ☑

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SIXTH REVELATION
UPLIFTMENT



SIDE A

1. **Respect Due**
   written by Anthony "DICK" Johnson
2. **Baby**
   written by Anthony "DICK" Johnson
3. **Behold Jah Comming**
   written by Nigel "KEITH" Williams
4. **Upliftment**
   written by Michael "MIKE" Williams
5. **Life**
   written by Michael "MIKE" Williams

SIDE B

1. **Arise**
   written by Michael "MIKE" Williams
2. **Show Love**
   written by Michael "MIKE" Williams
3. **Conscious Dreamer**
   written by Nigel "KEITH" Williams
4. **Dub Party**
   written by Anthony "DICK" Johnson
5. **Bubbling Time**
   written by Anthony "DICK" Johnson

All songs arranged by: Sixth Revelation Band

Bass:	Dennis "BASSY" Williams
Drums:	Lloyd "DASHA" Williams
Keyboards:	Nigel "KEITH" Williams
Piano & Synthesizer:	Sidney "GREYBACK" Williams
Lead Guitar:	Anthony "DICK" Johnson
Rhythm Guitar:	Michael "MIKE" Williams
Percussion:	Garth "GARBO" Brown

Recorded at: Tuff Gong International Studio
56 Hope Road
Kingston, Jamaica

Recording Engineers:	Anthony Kelly and Patrick Ayton
Mixing Engineers:	Anthony Kelly and Patrick Ayton
Assistant Engineers:	Garth Atkins and Patrick Turner

Special thanks to Robyn Azar for cover design.

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Distributed in USA by JAR Productions, Box 564, Chester Springs, PA 19425



Ends of the Earth



Ends of the Earth

Written by: Damon Thomas and Harvey Mason, Jr., Antonio Dixon, Erick Dawkins, and Steven Russell.

Produced by: Underdog Entertainment, LLC.

Published by: EMI (Damon Thomas) and BMG (Harvey Mason, Jr.) Antonio Dixon's Muzik/ EMI April Music Ascap, E. Dawkins Duz-It Music/ Underdogs Songs/Irving Music BMI, Strange Hotel Music/ Underdog Songs/Almo Music ASCAP

Eric Kupper - Club	**6.57**
Eric Kupper - Dub	**6.40**
Peter Presta - Tribal Club	**6.52**
Peter Presta - Tribal Dub	**6.50**

JH Management 310.403.8215 Bobby Shaw Promotions 877.484.3357 BML Entertainment 212.242.8822

The O Band

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The O Band

The Knife

Side One
I'm Gonna Leave You
Time Seems To Fly
Just In Time
Strange Lovin'
Love Ain't A Keeper

Side Two
Back Alley Lightning
The Knife
Got To Run
Venus Avenue

'He didn't
tell her .
he was high;
She took
him home
He tried .
and tried;
He blew it.'



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TEMPTATION

Link



Give the gift of music.

Executive Producer:
Joseph M Porrello
Robert V Porrello
Lee Graziano

Produced by:
Gary Loizzo
Our Gang Entertainment

Recorded at:
Pumpkin Studio
Oaklawn, Illinois

Mastered at:
Frankford/Wayne Mastering Lab
New York, New York

Engineered by:
Gary Loizzo
Second Engineer: Bill Rascati
Assistant Engineer: Jim Popko

Co-Produced by: Link

Album Concept & Design:
Cliff Behum

Photography:
Rebecca A. Huryn-McBride
(Look Daggers)

Musicians:
Paul Christensen (Lead Vocals, Sax, Keyboards)
Kent Mazey (Vocals, Bass Guitar)
Greg Orr (Vocals, Guitar)
Burt Scheel (Drums, Percussion)
Kevin Mazey (Vocals, Keyboards)

Management and Direction:
Big Management Corporation
14055 Cedar Road
Cleveland, Ohio 44118
216-932-2900

All songs published by:
Munos Publishing , Inc.
Mighty Matthew Music (ASCAP)

Link would like to thank our producer-engineer, Gary Loizzo, for making this project such a pleasure. Also thanks to assistant engineers, Bill Rascati, Jim Popko, Mike "The Slash" Bishop, and Suma Recording, Cleveland, Ohio.

A very special acknowledgement goes to "Pogey" Smith for ears, Dave Ensall for eyes, and to our families and friends who have supported us through thick and thin.

SIDE ONE

1. **Hang On**
   (B. Scheel, G. Orr, K. Mazey, K. Mazey)
2. **Temptation**
   (P. Christensen, G. Orr, K. Mazey, B. Scheel, K. Mazey)
3. **Gone Are The Times (The Last Tango)**
   (P. Christensen)

SIDE TWO

1. **Shadow of Myself**
   (P. Christensen)
2. **Can't Get Enough**
   (K. Mazey, B. Scheel, K. Mazey)
3. **Long Live Rock**
   (P. Christensen, G. Orr, K. Mazey, B. Scheel, K. Mazey)

OUR GANG ENTERTAINMENT

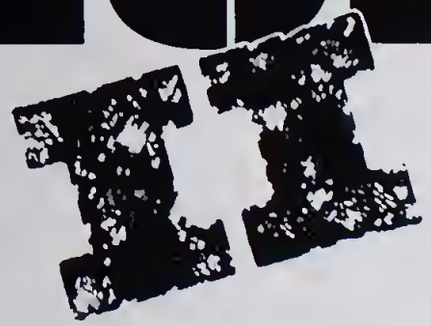
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MAGNUM



GREAT ADVENTURE
CHANGES
THE BATTLE
IF I COULD LIVE FOREVER
REBORN

SO COLD THE NIGHT
FOOLISH HEART
STAYIN'ALIVE
FIREBIRD
ALL OF MY LIFE

Produced by Leo Lyons

STEREO

℗ & © 1979 JET LTD.
Distributed by CBS Records

Monster. PRODUCTION

MAGNUM II



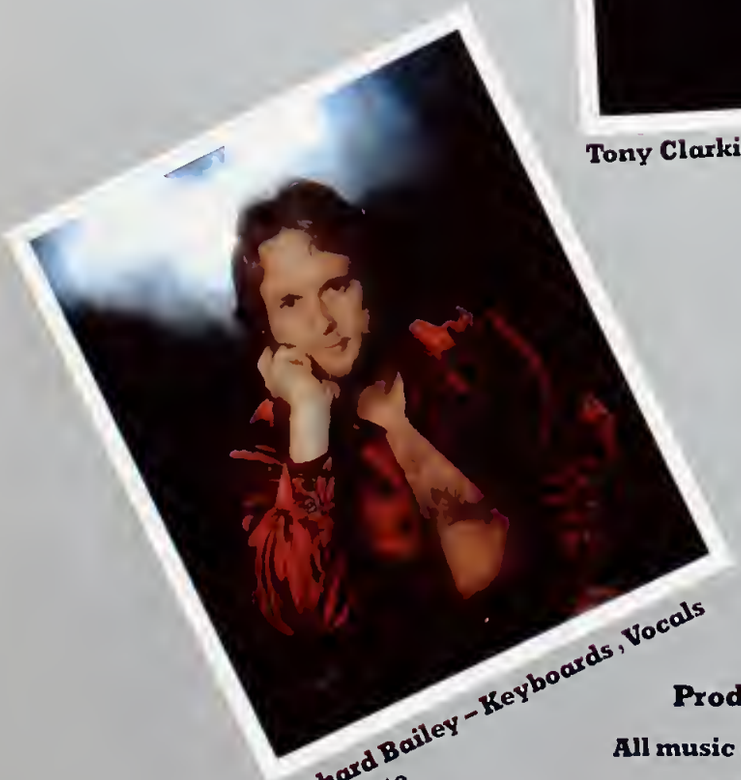
Bob Catley – Lead Vocal



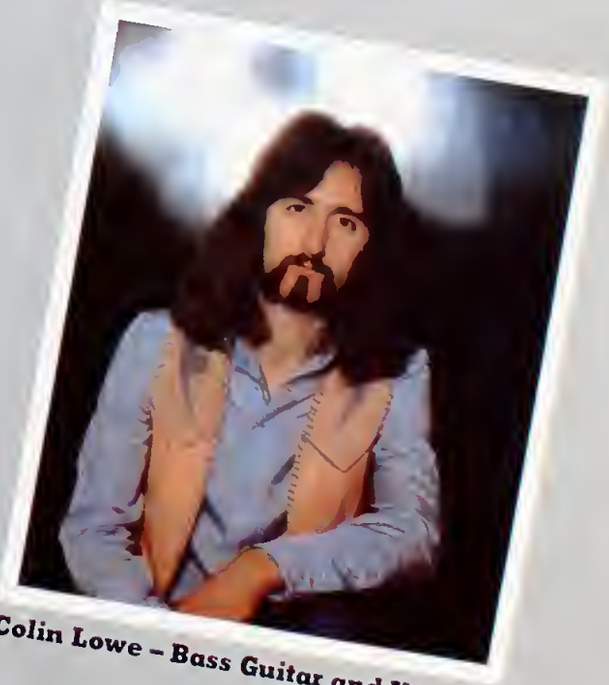
Tony Clarkin – Guitars and Vocals



Kex Gorin – Drums and Percussion



Richard Bailey – Keyboards, Vocals and Flute



Colin Lowe – Bass Guitar and Vocals

Produced by Leo Lyons

All music and lyrics by Tony Clarkin

All arrangements by Magnum

Engineer – Rafe McKenno
Assisted by – Poul Hulme

Speciol thanks to Dave Arden ond Arthur Sharp.
Also everyone ot Jet.

Album mastered ot Abbey Road Studios
by Nic Webb

Recorded ot the Music Centre Studios, Wembley.

JET LP 222

SIDE ONE

GREAT ADVENTURE

I looked the lights had faded fast darker
Where am I going no one tells me
A journey far beyond my dreams harder
Everyone knowing no one can see

Beneath me flows a silver sea deeper
Deeper than ever take me over
Above me miles and miles of sky higher
Forbidden treasure don't grow older

How could it take so long to decide
Now I've made up my mind to sail for
Great adventure claim your lonely years
Great adventure save your only tears

Across the universe we reach further
Until we've found what we are seeking
Within ourselves our future lies waiting
For a solution none repeating

CHANGES

With every word I hear there's no sympathy
It was destroyed and swept away
It is replaced by something I can't see
To stay forever and always

We really should try and talk it out
Avoid the same mistake again
But I can see that there will be no doubt
Looks like we have reached the end

I'm going through changes
So many changes
I'm losing my senses don't know what to do
I'll go through my changes faster than you

Is there no one
Who feels the same as me

THE BATTLE

Move like the wind burn like the sun
Cool like the rain fool everyone
Fly like a bird steal like the fox
Jump like the clown pull like the ox

Be like the storm scream to the gods
Hide all your fears oh brother of dogs
Crimson the blood of soldier and lord
None to excuse and death the reward

Still they are quickly falling
Down on their knees they're crawling
Now there will be no morning
There'll be no new day dawning for me

Where do we go where do we go from here

IF I COULD LIVE FOREVER

Friday night is almost over
Not a word has passed between
And before I get much older

I know if I could live forever
Nothing would change to better
Nothing would change at all
You gave me your love to last me forever I know
You gave me your love to last me wherever I go

Now the world did sell so cheaply
For the price of just a kiss
Why should anyone believe me

If again he should embrace you
Would you follow him or stay
Could you take what you would go through

REBORN

Why am I here in this lonely dark room
Did I do something or acted too soon
The dogs they howl the prisoners do cry
A King is born but a poor man he will die

I believe if you look through your window
Try reaching out to the rainbow
You will find it was stolen by shadows

Time will tell if I did speak out of turn
Then I'll know it was a lesson well learned
I hear no sound though I see before my eyes
A faceless wave in a desert I despise

I believe if you look through your window
Try reaching out to the rainbow
You will find it was stolen by shadows

But I know it's only for the moment
And the moment goes so fast
And the seconds of the future
Are the seconds of the past

It all goes in circles and ends where it started
And the journey is familiar 'though you think it's uncharted.
You could easily have been this way a hundred times before

As another day passed I secretly hide
All the funny feelings from deep down inside
Still I can but wonder how everyone knows
How they can believe in the thorn but no rose
Somebody ought to show them how to see
Somebody ought to tell them how to be free

I am a wheel that keeps turning
Cast out on a journey unending
This serves me well
Because I know I'm a seeker of fortune
None can explain or can foretell

Starlight on an ocean unbroken
Soft winds will refuse to be woken
All remains the same
Just like a silvery fountain
Comes from nowhere and back again.

SIDE TWO

SO COLD THE NIGHT

So cold the night that darkens every waking hour
Let me in I shall devour all within
I hear the sound the earth does tremble at my feet
Skies explode at last we meet anger flows
So sad so sad

The wings that flew me here were glad
Like before I've never had
But there's always tomorrow
Strange dreams of sorrow
So sad so sad

Deny me now a thousand years would serve me well
But for me who can tell who can see
I ride the storm of tearful faces wrapped in pain
Here I am am I to blame if I ran
So sad so sad

FOOLISH HEART

No more footsteps I'm alone
From her sad eyes tears are falling
Once again I'm on my own
Through the wind I hear her calling

Many days have come and gone
At the thought of me returning
Will I be the only one
Was the lesson worth learning

Foolish heart you've let me down
Foolish heart turn me around
Foolish heart don't break in two
Foolish heart where are you

Thinking now it has begun
Time to wind up all the hours
The biggest fools under the sun
Are locked away in empty towers

STAYIN' ALIVE

Choose your own path that you walk with great care
Your direction will be yours alone to bear
But though it may be long and many times go wrong
You're on your own this journey none can share

And there is no other way of stayin' alive
Just killing time nowhere to hide
Stayin' alive can you decide
It's always harder where two roads divide

And before us lies a choice that's not too clear
Many voices offer words upon your ear
Running through your head are some best left unsaid
Don't listen just to things you'd like to hear

Heading slowly through still waters dream away
But it's always growing shorter come the day
Throw your dreams away
None of us on this earth will be here
On our children will the sentence be severe
Still we carry on doing what we've done
An explanation I just can't see clear

FIREBIRD

The secret torn from A temple of stone
Still living in memory grey and so cold
Beneath the veil of the mystery lies
Dark promises telling all none can withhold
Though she carries a thousand scars
On her journey between the stars
Too late I fear is to understand now
We must have been here before long ago
The faces change but the image remains
All present and powerful Oh this does show
And they can't see before their eyes
How the thunder will split the skies
Firebird Oh Firebird
Firebird Oh Firebird
And when the changes come
See the eagle on my horizon
They're coming for everyone
But it seems to be long arriving

A mother scorned and a widow she stays
But when you return again you will see
The craven house of the greedy does rule
Queen vanity everywhere bleeds treachery
For the heroes of luck will decide
On the chosen one who will survive.

ALL OF MY LIFE

Now everything's gone my way
I'm a king among men
I did what the people say
With the sword not the pen

All of my life, All of my life
All of my life I gave it away

I constitute all that's left
The brave and the wild
All gone to seek endless rest
Their sleep unspoiled

And now the water falls the mountain calls
I'd give you all of these
For now the war is won and I am done
No use am I in peace

Now at last I can understand
Why I am alone
I recognise not this land
My eyes have grown old.

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EKS-74095 STEREO

SIDE ONE

1. BRING AMERICA HOME (Clinton) 3:06
2. CANADA (Berry) 2:35
3. PIP'S DREAM (Berry) 3:30
4. REMEMBER (Clinton) 4:25
5. DON'T UNDERESTIMATE YOUR FRIENDS (Berry) 3:22

SIDE TWO

1. WITCH HUNT (Berry) 2:27
2. THE SPIRIT SONG (Berry) 2:45
3. CAUGHT IN THE MIDDLE (Berry) 3:50
4. SAME OLE STORY (Clinton) 3:59
5. FROM THE TIME I RISE (Berry) 6:16

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Produced by DON GALLUCCI

TIMBER is
JUDY ELLIOTT vocals
WARNER CHARLES DAVIS drums
ROGER JOHNSON electric and acoustic guitar
WAYNE BERRY vocals and bass, acoustic guitar
GEORGE CLINTON vocals and keyboards, recorders, autoharp
Horns on *Same Ole Story* and *Remember:* Trumpet—Roger, Trombone—George
Horn arrangements by George Clinton

Engineering BRIAN ROSS-MYRING, assisted by Tom Hummer
Recorded at Elektra Sound Recorders, Los Angeles
Production Supervisor JAC HOLZMAN
Cover Photo LEONARD HEICKLEN Back Cover Photo HERB GREEN
Cover Design ROBERT L. HEIMALL
Thank you Ovie Thank you RUSS MILLER

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Lyrics/Poster

SIDE 1

CAVALCADE OF BANDS

Lee's Summit, Missouri

Conductors, Keith House, Bill Van Pelt

1. 5th GRADE BAND
   - THE VICTORS
   - SOUTHERN ROSES
   - AWAY WE GO
   - TWO WALTZ MELODIES
   - COLORADO TRAIL

mfg. by Century RECORDS

HIGH FIDELITY
28706

2. 6th GRADE BAND
   - OUR DIRECTOR
   - NEW COLONIAL
   - ON TOP OF OLD SMOKEY VARIATION
   - FATHER OF VICTORY
3. 7th GRADE BAND
   - EXCERPTS FROM "DIE MEISTERSINGER"
     Wagner
4. 8th GRADE BAND
   - SWAN LAKE BALLET - Tchaikowsky
5. 9th GRADE BAND
   - THE FOOTLIFTER - Fillmore

33 1/3

SIDE 2

CAVALCADE OF BANDS

Lee's Summit, Missouri
High School Band—Keith House, Conductor

mfg. by Century RECORDS

HIGH FIDELITY
28706

1. THE SCREAMER - Fred Jewell
2. MAN OF LAMANCHA - Mitch Leigh
3. DANZA ALLEGRE - James Burke
   (Mike Metheny-Trumpet Soloist)
4. BALLET PARISIEN - Jacques Offenbach
   - OVERTURE
   - VALSE
   - GALOP
   - VALSE
   - FINALE
5. BY LAND AND SEA - Kenneth Alford

33 1/3

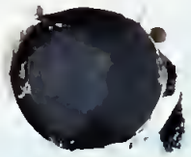


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TEL.: (305) 278 1282,1-800-577-1349

MUSIC WORKS 1997 SELECTIONS

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SIDE A
33 1/3 rpm

GCLP 0407
Made in USA

1. **Rebel Princess/Daddy Rings & Despret - LAST NIGHT**
   H.Browne, A.Tucker, N.Roberts, E.Dwyer
2. **Ninja Man - SIX MILLION DOLLAR MAN COMING**
   D.Ballentine, H.Browne
3. **Lady G - DON'T SETTLE FOR LESS**
   J.Fyffe, M.Miller, D.Thompson, L.Dixon
4. **J.C. Lodge - SEX APPEAL**
   M. Reynolds, J.Lodge
5. **Gregory Issacs - TEMPORARY LOVER**
   M.Reynolds

PRODUCED BY
Augustus "GUSSIE" Clarke

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ANCHOR RECORDING CO. LTD.

SIDE B
33 1/3 rpm

GCLP 0407
Made in USA

6. Daddy Rings - PRESSURE DEM
D.Thompson, E.Dwyer

7. Rebel Princess & Shaka Shamba - OH WHAT A FEELING
M.Bennett, D.Shaw

8. Freddie McGregor - WE NO FRAID
H.Lindo, R.Lyn, H.Browne

9. Pinchers - YOU LIE
D. Thompson, M.Miller, D.Dennis, R.Lyn

10. Hugh Jay - THE SWEETER YOU TREAT HER
D.Thompson, H.Bookall

PRODUCED BY
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Tao Records

"The Fisherman"

I Have Been To The Mountain

Produced by Thomas Griep

SIDE 1
Blue Raccoon Music ASCAP

1. In A Mansion
(Thomas Griep)
2. Near The Cross
(F. Crosby/W.H. Doane)
3. Everytime I Feel The Spirit
(Negro Spritual)
4. Home In The Hills
(Thomas Griep)
5. What A Freind
(J. Scriven/C.C. Converse)

Tao Records
"The Fisherman"
I Have Been To The Mountain

Produced by Thomas Griep

SIDE 2
Blue Raccoon Music ASCAP

1. **There's A Reason**
(Thomas Griep)
2. **Nobody Knows**
(Negro Spiritual)
3. **Beloved**
(Rainbow Johnson)
4. **What Good Would It Do**
(Thomas Griep)
5. **His Eye Is On The Sparrow**
(C. Martin/C. Gabriel)
6. **Life's For The Living**
(Thomas Griep)

JAZZ & BLUES

APOLO RECORDS

mascaró,23 tel,2366169
barcelona.32

STEREO

J&B-6.019

Cara A

SGAE
Permiso
7.325

33 r. p. m.

Depósito Legal
B. 12 152-1982

Fabricado en
España por
Sonic, S. A.
Nápoles, 8
Barberá del Valles

BILL EVANS

"FESTIVAL DE MONTREUX"

1. INTRODUCCION
2. VERY EARLY 5:10
3. ALFIE 5:05
4. 34 SKIDOO 5:20

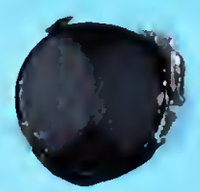
Editor: A. Fàbregues

JAZZ &
BLUES

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RECORDS

mascaró, 23 tel, 236 6169
barcelona. 32

STEREO
J&B-6.019
Cara B
SGAE



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Prohibida la
reproducción

BILL EVANS
"FESTIVAL DE MONTREUX"

1. HOW MY HEART SINGS 3:55
2. ISRAEL 4:08
3. I HEAR A RHAPSODY 5:30
4. PERL'S SCOPE 5:30

Editor: A. Fàbregues


THIRD STORY RECORDS©
Gertrude Live at La Terrasse
A
Stereo LP
33 1/3 RPM
JW 3400A
Produced by
John Wicks
Sweet Georgia Brown (2:18) La Terrasse Rag (2:42) Dark Town Strutters Ball (2:42) Up the Lazy River (:52) Near You (:36) Slow and Easy (1:37) Stumbling (1:42) Hindustan (:29) I Can't Give You Anything But Love (1:30) Sweet Sue (1:09) St. Louis Blues (2:28) Sit Right Down and Write Myself a Letter (1:59) It Had To Be You (1:22)
℗ 1980 • THIRD STORY RECORDS, INC. PHILADELPHIA, PA 19104 • MADE IN U.S.A. •


THIRD STORY RECORDS
Gertrude Live at La Terrasse
B
Stereo LP
33 1/3 RPM
JW 3400B
Produced by
John Wicks
It's Been A Long, Long Time (1:16) I've Got Rhythm (1:30)
A Little Bit Independent (1:34) Chinatown (1:15) Stardust (1:36)
What Will I do (1:30) You Ought To Be In Pictures (2:05) Believe It,
Beloved (1:45) Neighbors (1:38) You Brought A New Kind of Love
to Me (1:30) Mean, Mean Mama (1:38) Bill (1:42) Tea for Two (2:28)
℗ 1980 • THIRD STORY RECORDS, INC PHILADELPHIA, PA 19104 • MADE IN U.S.A.

Run Wild

GOIN' GOIN' GONE

33 1/3 RPM
STEREO

SIDE 1
RW-200 A

1. TROUBLE 2:21*
(Beeker & Goodfriend)
2. SO MUCH FUN 3:33*
(Beeker & Goodfriend)
3. HONKY TONK DOWNSTAIRS 2:06
(Frazier)

Blue Twang Music- BMI

℗ 1987 Run Wild Records • P.O. Box 23078 Alexandria, VA 22304 • U.S.A. • All Rights Reserved


Run Wild
GOIN' GOIN' GONE
33 1/3 RPM
STEREO
SIDE 2
RW-200 B
4. I'M SHAKIN' 3:02*
(Goodfriend)
5. WARM BEER, COLD WOMEN
AND A BROKEN HEART 2:38*
(Goodfriend)
6. LIGHTS OUT 1:49
(Rebennack)
*Blue Twang Music- BMI
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CONTEMPORARY RECORDS

THE SEANCE
Hampton Hawes

OLEO
Sonny Rollins

EASY STREET
Alan Rankin Jones

S7621
STEREO



Side 1
(LKS 277)

The Seance
Hampton Hawes Trio

HAMPTON HAWES, *piano*
RED MITCHELL, *bass*
DONALD BAILEY, *drums*

CONTEMPORARY RECORDS

SUDDENLY I THOUGHT OF YOU
Hampton Hawes

FOR HEAVEN'S SAKE
D. Meyer, E. Bretton & S. Edwards

MY ROMANCE
Richard Rodgers & Lorenz Hart

S7621
STEREO

Side 2
(LKS 278)

The Seance
Hampton Hawes Trio

HAMPTON HAWES, *piano*
RED MITCHELL, *bass*
DONALD BAILEY, *drums*

AC/DC

RECORDS

C - 002

SIDE A

1. BREAKING IN NEW YORK
Vocal
TONY RICARDO
2. BREAKING IN NEW YORK
Version

Produced by M. Chanka
Brooklyn, New York

AC/DC

RECORDS

C - 002

SIDE B

1. FUNKY SOCA BEAT
(F.S.B./Earl Dopwell)

Produced by M. Chanka
Brooklyn, New York

CURSILLISTAS

"LES BICHES"



The Snake and the Motor
// Dirt.Palm.Line //
Toy Tone Yr Death //

SIDE A

TIME-LAG 046
LTFR 1201

Bag of Feathers // Aphra
Bones // Fawns into Does
// Burns Like White Suns
// Knotted Wrack //

2009

Both sides written by : Boom Bip
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Both sides written by : Boom Bip
Closed Shoulders [05:19] - Mannequin Hand Trapdoor I Reminder [04:20] Bleh cup] - Closed Shoulders [05:19] Both sides written by : Boom Bip © 2002 Lex Records © 2002 Lex Records Both sides written by : Boom Bip
Aside - vocals : Dose One Upright bass : Ashley Shepherd Backing vocals & all other instruments : Boom Bip
Above cup] - Mannequin Hand Trapdoor I Reminder [04:20] Bleh cup] - Closed Shoulders [05:19] Both sides written by : Boom Bip © 2002 Lex Records © 2002 Lex Records Both sides written by : Boom Bip
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Aside - vocals : Dose One Upright bass : Ashley Shepherd Backing vocals & all other instruments : Boom Bip


LEX


polydor
ABBA
Side 1
859 789-1
33 1/3 RPM
DANCING QUEEN
(3:49)
(B. Anderson/B. Ulvaeus/S. Anderson)
Produced by Benny Andersson & Bjorn Ulvaeus
From the Polydor CD, Cassette & DCC 314 517 007-2/4/5-"Gold"
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polydor
ABBA
Side 2
859 789-1
33 1/3 RPM
TAKE A CHANCE ON ME
(4:01)
(B. Andersson/B. Ulvaeus)
Produced by Benny Andersson & Bjorn Ulvaeus
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PROFILE™

MR. MAGIC'S RAP ATTACK
VOLUME 3

STEREO
SIDE ONE
33⅓ RPM

PRO-1249A

1. CINDERFELLA DANA DANE — 5:24
   DANA DANE
   (D. McCleese-H. Azor) Protoons, Inc./Turn Out Brothers Publishing/ASCAP
   ©1987 Profile Records, Inc.
2. GET DOWN — 5:40
   DEREK B
   (D. Boland) Protoons, Inc./ASCAP
   ©1987 Music of Life (UK)
3. TRAMP — 3:29
   SALT-N-PEPA
   (Fulsom-McCracklin) Modern Music/BMI
   ©1987 Next Plateau Records, Inc.

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PROFILE™
MR. MAGIC'S RAP ATTACK
VOLUME 3
STEREO
SIDE TWO
33⅓ RPM
PRO-1249B
1. I AIN'T NO JOKE 3:54
ERIC B. & RAKIM
(Eric B. & Rakim) Robert Hill Music/BMI
℗1987 Island Records, Inc.
2. BOOMIN' IT 4:26
SURF M.C.'S
(P. Rodriguez-S. Roberts) Protoons, Inc./Yeah Right Music/Cali-For-Ya Music/D-Minus Music/ASCAP
℗1987 Profile Records, Inc.
3. HEY LOVE 6:05
KING SUN-D MOËT
(Sun Born) Promuse, Inc./Robert Hill Music/BMI
℗1987 Profile Records, Inc.
Manufactured and Distributed by PROFILE RECORDS INC., 740 Broadway, New York, N.Y. 10003


PROFILE™
MR. MAGIC'S RAP ATTACK
VOLUME 3
STEREO
SIDE THREE
33⅓ RPM
PRO-1249C
1. YOU BE ILLIN' (REMIX) 3:30
RUN-D.M.C.
(J. Simmons-J. Mizell-R. White) Protoons, Inc./
Rush-Groove/ASCAP
℗1986 Profile Records, Inc.
2. NEW GENERATION 4:42
THE CLASSICAL TWO
(Rivers-Smith) Willesden Music, Inc./BMI
℗1987 Zomba Productions Ltd.
3. IT'S LIKE THAT Y'ALL 4:57
SWEET TEE
(T. Jackson-Finger Prints) Protoons, Inc./Turn Out
Brothers Publishing/ASCAP
℗1987 Profile Records, Inc.
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PROFILE™

MR. MAGIC'S RAP ATTACK
VOLUME 3

STEREO
SIDE FOUR
33⅓ RPM

PRO-1249D

1. IT'S MY THING — 5:50
   EPEE MD
   (E. Sermon-P. Smith) Beach House Music/ASCAP
   ℗1987 Fresh Records
2. HOW YA LIKE ME NOW — 4:40
   SPYDER-D (FEATURING DJ DOC)
   (D. Hughes) Promuse, Inc./Spydo Music/BMI
   ℗1987 Profile Records, Inc.
3. HAVE A NICE DAY — 5:13
   ROXANNE SHANTÉ
   (M. Williams-A. Hardy) Cold Chillin' Music/Marley Marl Intl./ASCAP
   ℗1987 Cold Chillin' Records, Inc.

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MOTOWN®
"MOTOWN CLASSIC VINYL"
"LET'S GET IT ON"
MARVIN GAYE
2834MLA
2834ML
Side One
1. LET'S GET IT ON (M. Gaye, E. Townsend) 4:44
2. PLEASE DON'T STAY (ONCE YOU GO AWAY) (M. Gaye, E. Townsend) 3:32
3. IF I SHOULD DIE TONIGHT (M. Gaye, E. Townsend) 3:57
4. KEEP GETTIN' IT ON (M. Gaye, E. Townsend) 3:12
PRODUCED BY
MARVIN GAYE & ED TOWNSEND
Motown Record Corporation
Distributed in the United States by MCA Distributing, Inc.


MOTOWN®
"LET'S GET IT ON"
MARVIN GAYE
"MOTOWN CLASSIC VINYL"
2834ML
Side Two
2834MLB
1. COME GET TO THIS (M. Gaye) 2:40
2. DISTANT LOVER (M. Gaye, G. Fuqua, S. Greene) 4:15
3. YOU SURE LOVE TO BALL (M. Gaye) 4:43
4. JUST TO KEEP YOU SATISFIED (M. Gaye, A. Gaye, E. Stover) 4:35
PRODUCED BY
MARVIN GAYE
Motown Record Corporation
Distributed in the United States by MCA Distributing, Inc.

7 5477-50085-1 7

HARTHOUSE
AMERICA

A TASTE OF HARD TRANCE

MOONSHINE MUSIC

M 50085-1

33 RPM

THAT SIDE

1. ARPEGGIATORS - "The Spirit Makes You Move"
(Wedel/Adler/Dewald) Vocals- Maiki
2. HARDFLOOR - "Acperience III"
(Oliver Bondizio/Romon Zenker)
3. FUTURHYTHM - "Red Heat"
(Moony Jonzon & Cosmic Boby)

THIS SIDE

1. BARBARELLA - "Barbarella 1"
(Sven Vath/R. Hilddenbeutel)
2. ARPEGGIATORS - "Trancemission"
(Wedel/Adler/Dewold) Vocals- Maiki
3. SPICELAB - "Wierdo"
(Oliver Lieb)

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DESKEE

DANCE, DANCE

REMIX

BY TONY HUMPHRIES

2692-1-RDAB

LAUGHTER IS BEAUTIFUL

BCR 2-X - A

Side 1

1.	Flip Wilson (Columbus)	6:58
2.	Bill Cosby (Toothache)	4:13
3.	Richard Pryor	3:30
4.	Skillet & Leroy	4:10

℗ 1976

American Consumer, 54 Wilton Road, Westport, Conn. 06880

LAUGHTER IS BEAUTIFUL

BCR 2-X - B

Side 2

1.	Dick Gregory	2:08
2.	Wildman Steve	5:00
3.	Moms Mabley	5:00
4.	Mantan Moreland	4:47
5.	Redd Foxx	3:28

℗ 1976

American Consumer, 54 Wilton Road, Westport, Conn. 06880

LAUGHTER IS BEAUTIFUL

BCR 2-Y - A

Side 1

1.	Bill Cosby (Drivin' - San Francisco)	3:47
2.	Moms Mabley	2:50
3.	Redd Foxx	3:55
4.	Mantan Moreland	5:10

℗ 1976

American Consumer, 54 Wilton Road, Westport, Conn. 06880

LAUGHTER IS BEAUTIFUL

BCR 2-Y - B

Side 2

1.	Flip Wilson (David & Goliath)	5:32
2.	Skillet & Leroy	3:48
3.	Dick Gregory	5:13
4.	Richard Pryor	4:25

℗ 1976

American Consumer, 54 Wilton Road, Westport, Conn. 06880

MAINSTREAM

* TRADE MARK OF RED LION PRODUCTIONS, LTD., INC.

D.J.
COPY
NOT FOR SALE



A RED LION PRODUCTION

MRL 800
Side 1
RECORD 1

STEREO
Master No.
MRL 800 A-S
℗ 1973 Mainstream Records

CARMEN McRAE
ALIVE!

1. **SOMETIMES I'M HAPPY** 2:25
   (Caesar-Youmans: WB Music ASCAP)
2. **DON'T EXPLAIN** 2:45
   (Holiday-Herzog: Northern Music ASCAP)
3. **WOMAN TALK** 3:46
   (Brahms-Scott: Hampshire House ASCAP)
4. **KICK OFF YOUR SHOES** 2:15
   (Coleman-Grand: Northern Music ASCAP)
5. **THE SHADOW OF YOUR SMILE** 2:50
   (Mandel-Webster: Miller Music ASCAP)
6. **THE SWEETEST SOUNDS** 2:01
   (R. Rodgers: MCA Music ASCAP)

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A RED LION PRODUCTION

MRL 800
Side 2
RECORD 1

STEREO

Master No.
MRL 800 B-S

℗ 1973 Mainstream Records

CARMEN McRAE
ALIVE!

1. **WHERE WOULD YOU BE WITHOUT ME 2:35**
   (Bricusse-Newley: Musical Comedy Prod. BMI)
2. **FEELIN' GOOD 4:30**
   (Bricusse-Newley: Musical Comedy Prod. BMI)
3. **RUN, RUN, RUN 2:12**
   (Freeman-Reisner: Encore Music BMI)
4. **NO MORE 3:19**
   (Russel-Camarata: Harrison Music ASCAP)
5. **LOOK AT THAT FACE 5:03**
   (Bricusse-Newley: Musical Comedy Prod. BMI)
6. **I WISH I WERE IN LOVE AGAIN 1:35**
   (Rodgers-Hart: Chappell & Co. ASCAP)

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A RED LION PRODUCTION

MRL 800
Side 1
RECORD 2

STEREO
Master No.
MRL 800 C-S
℗ 1973 Mainstream Records

CARMEN McRAE
ALIVE!

1. YOU BETTER GO NOW 2:15
   (Reicher-Graham: Chappell & Co. ASCAP)
2. LOVE FOR SALE 7:15
   (Cole Porter: WB Music ASCAP)
3. IF I COULD BE WITH YOU ONE HOUR TONIGHT 3:45
   (Johnson-Creamer: WB Music ASCAP)
4. MISS BROWN TO YOU 2:57
   (Robin-Whiting-Rainger: Famous ASCAP)

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MAINSTREAM

* TRADE MARK OF RED LION PRODUCTIONS, LTD., INC

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NOT FOR SALE



A RED LION PRODUCTION

MRL 800
Side 2
RECORD 2

STEREO
Master No.
MRL 800 D-S
℗ 1973 Mainstream Records

CARMEN McRAE
ALIVE!

1. **PERDIDO 2:50**
   (Tizol-Lensfelder-Drake: Tempo Music ASCAP)
2. **TOO CLOSE FOR COMFORT 3:03**
   (Bock-Holofcener-Weiss: Valando Music ASCAP)
3. **MIDNIGHT SUN 4:15**
   (Burke-Hampton: Crystal Music ASCAP)
4. **TRAVELING LIGHT 2:50**
   (Mundy-Young-Mercer: BVC Music ASCAP)
5. **LOVE IS HERE TO STAY 3:30**
   (Gershwin-Gershwin: Gershwin Pub. ASCAP)

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EDGE OF DRIFTING

BYRON SPRADLIN & CARL STANLEY

SIDE 1



33 ⅓ rpm
STEREOPHONIC

1. IT IS TRUE (Spradlin) (Lexicon Music-ASCAP-2:55)
2. REFLECTIONS (Spradlin) (Lexicon Music-ASCAP-2:17)
3. EDGE OF DRIFTING (Spradlin) (Lexicon Music-ASCAP-2:38)
4. WALKIN' ALONG (Spradlin) (Lexicon Music-ASCAP-2:58)
5. WHO'D BE WORRYIN' (Spradlin) (Lexicon Music-ASCAP-3:00)

LS-5559-LP
(SZB - 3688)

LEXICON MUSIC, INC. WACO, TEXAS

EDGE OF DRIFTING

BYRON SPRADLIN & CARL STANLEY

SIDE 2



33 ⅓ rpm
STEREOPHONIC

1. JESUS ISN'T LOST (Spradlin) (Lexicon Music-ASCAP-2:16)
2. WITH ALL MY HEART (Spradlin) (Lexicon Music-ASCAP-4:02)
3. I HAVE COME TO YOU (Spradlin) (Lexicon Music-ASCAP-2:57)
4. PSALM 139 (Spradlin) (Lexicon Music-ASCAP-3:19)
5. TEMPORARY FEELING (Spradlin) (Lexicon Music-ASCAP-3:11)

LS-5559-LP
(SZB - 3689)

LEXICON MUSIC, INC. WACO, TEXAS

54319-1013-1

Side One

EV-VA

"Do The Right Thing"

(Don't Do Me Wrong)

"Do The Right Thing" – Written by Ru-Paul Charles, Jimmy Harry & Nick Martinelli

Published by Ru-Paul Charles Music (SESAC) • Whorga Music Inc. (ASCAP) • Nick Martinelli Music (ASCAP)

From their forthcoming album
"Love & Dance For EV-VA"

Produced by Curt Victor Bryant

1. "Do The Right Thing" (Extended House Mix featuring Ru-Paul) 5:51
2. "Do The Right Thing" (House Mix featuring Ru-Paul – Radio Edit) 3:37

Big Mouth Records™

Gator Records
11077 Biscayne Blvd., Ste. 100
Miami, FL 333161
305-893-9514

PLATINUM

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www.platinumcd.com

54319-1013-1

Side Two

EV-VA

"Do The Right Thing"

(Don't Do Me Wrong)

"Do The Right Thing" – Written by Ru-Paul Charles, Jimmy Harry & Nick Martinelli

Published by Ru-Paul Charles Music (SESAC) • Whorga Music Inc. (ASCAP) • Nick Martinelli Music (ASCAP)

From their forthcoming album
"Love & Dance For EV-VA"

Produced by Larry D

1. "Do The Right Thing" (D-Tour Club Mix featuring Ru-Paul) 4:54
2. "Do The Right Thing" (Album Version featuring Ru-Paul) 4:07

Big Mouth Records™

Gator Records
11077 Biscayne Blvd., Ste. 100
Miami, FL 333161
305-893-9514

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HAHNEMANN

medi disc

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NUMBER TEN

Depression In General Practice

PSYCHODYNAMICS
JOSEPH SLAP, M.D.

CLINICAL MANIFESTATIONS
JOHN H. NODINE, M.D.

PHARMACOLOGY OF ANTIDEPRESSANT DRUGS
PETER SIEGLER, M.D.

DRUGS VERSUS PSYCHOTHERAPY
ROMAN DYKYJ, M.D.

MD-1065-A

HAHNEMANN

medi disc

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NUMBER TEN

Depression In General Practice

QUESTION AND ANSWER

SESSION

MD-1065-B

KOI 91068-1

D&G DOMBROWSKI & GLASKER ENTERTAINMENT GROUP

R.C.

SIDE A
STEREO
33 1/3 RPM



www.boshog.com

SLO BURN

1. Final (3:39)
2. Instrumental (3:45)

Written by R.C. for Koin Productions
Robin Lyle, Thomas Lyle
Produced by R.C. & Robin Lyle
Executive Producer
Arnold "Sugar" Glasker

Manufactured & Distributed by Dombrow Ski & Grasker Ent. Group (323) 789-6889

KOI 91068-1

D&G DOMBROWSKI & GLASKER ENTERTAINMENT GROUP

R.C.

SIDE B
STEREO
33 1/3 RPM

www.boshog.com

SLO BURN

1. TV (3:39)
2. Acapella (3:39)

Written by R.C. for Koin Productions
Robin Lyle, Thomas Lyle
Produced by R.C. & Robin Lyle
Executive Producer
Arnold "Sugar" Glasker

Manufactured & Distributed by Dombrow Ski & Grasker Ent. Group (323) 789-6889

Manufactured and Distributed by Ground Level Distribution, 629 Sonora Ave., Glendale, Ca 91201, 1-818-550-9860

BOBBY ILL'S

(From their forthcoming ILLFIGGA/HMBC Record's LP,
"HATED BY MANY, LOVED BY FEW AND FEARED BY ALL")

HMBC Records Group & Publishing

GROUND LEVEL DISTRIBUTION

ILLFIGGA RECORDS

SIDE A

ILLFIGGA Publishing (ASCAP)

MY FAVORITE SONG

(Written by: R. Turner, K. Delts)
Produced & Arranged by: Gladiator for Starvin Artist Productions
Recorded & Engineered at: Illfigga Studios

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6 33604-2011-1 7

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Manufactured and Distributed by Ground Level Distribution, 629 Sonora Ave., Glendale, Ca 91201, 1-818-550-9860

BOBBY ILL'S

(From their forthcoming ILLFIGGA/HMBC Record's LP,
"HATED BY MANY, LOVED BY FEW AND FEARED BY ALL")



SIDE B

ILLFIGGA Publishing (ASCAP)

MY FAVORITE SONG RADIO
MY FAVORITE SONG INSTRUMENTAL/HOOK
MY FAVORITE SONG ACAPELLA

(Written by: R. Turner, K. Delts)
Produced & Arranged by: Gladiator for Starvin Artist Productions
Recorded & Engineered at: Illfigga Studio

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WILKINS
"MUCHO DINERO"

2871-1-RLDJ
Side A



PROMOCION - PROHIBIDA SU VENTA
PROMOTIONAL USE ONLY

1. MUCHO DINERO-Techno Flamenco Mix (7:21)
(Music & Lyrics by: Nel Williams for Wilkins Music & Wilkins Music Corporation)
WILKINS MUSIC/ASCAP

2. MUCHO DINERO-Techno Flamenco Radio Edit (5:31)
(Music & Lyrics by: Nel Williams for Wilkins Music & Wilkins Music Corporation)
WILKINS MUSIC/ASCAP

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WILKINS
"MUCHO DINERO"

2871-1-RLDJ
Side B

PROMOCION - PROHIBIDA SU VENTA
PROMOTIONAL USE ONLY

1. IN GOD WE TRUST (4:13)
(Music & Lyrics by: Rodolfo Barreras for Lida Scoapl)
2. LUPITA-Extended Mix (3:14)
(Music & Lyrics by: Damaso Pérez Prado)
3. QUIEN SE TOMO TODO EL VINO-Album Mix (3:20)
(Music & Lyrics by: C[illegible]renes Lopez Cuesto, L. Altamirano)
POLYGRAM/WIL[illegible]S MUSIC CORP/ASCAP
4. MUCHO DINERO-Album Mix (3:230)
(Music & Lyrics by: Nel Wi[illegible]ms Gerstein Music & Wilkins Music Corporation)
WILKINS MUSIC/ASCAP

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Capitol
REG. U.S. PAT. OFF.

B.B. JEROME
& THE BANG GANG

STEREO
33 1/3 RPM

SIDE A
SPRO-577
(SPRO-577 A)

1) SHOCK ROCK 7" EDIT 3:47
2) SHOCK ROCK ENGLISH-FRENCH VERSION 3:47
3) SHOCK ROCK MAXI VERSION 5:00
4) SHOCK ROCK FREAK OUT VERSION 4:57

COMPOSED AND PRODUCED BY KOEN TILLIE/
DOMINIC SAS

℗ 1990 CREASTARS EUROPE
© 1990 EMI BELGIUM NV/SA

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Capitol
REG. U.S. PAT. OFF.

LONNIE GORDON

STEREO
33 1/3 RPM

SIDE AA
SPRO-577
(SPRO-577 AA)

1) GONNA CATCH YOU (RADIO MIX) 3:46
2) GONNA CATCH YOU (ALTERNATE INTRO) 3:40
3) GONNA CATCH YOU (HOPEFUL MIX) 5:41
4) GONNA CATCH YOU (JAZZY HOT ITALIAN AFTERNOON MIX) 5:41

PRODUCED BY SEVEN INCH
WRITTEN, ARRANGED AND MIXED BY MIRKO LIMONI, VALERIO SEMPLICI AND DANIELE DAVOLI "DJ LELEWEL"

℗ ©1991 SBK RECORDS

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RCA



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THOSE WERE THE DAYS

GARY STEWART & DEAN DILLON

SIDE A
GD-0225-A
STEREO
33 1/3

1. SMOKIN' IN THE ROCKIES 4:41
(From The LP-MHL1-8602)

TMK(s) ® RCA CORP. Made In U.S.A.
℗ 1983 RCA Records



33⅓ R.P.M. STEREO

HIS MASTER'S VOICE

SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS

(AS.9121A)
℗ 1967

CSD. 3610

REC'D BY A.B.C. PARAMOUNT RECORDS INC. U.S.A.

1 1

EAST BROADWAY RUNDOWN

EAST BROADWAY RUN DOWN
(Rollins)

Mecolico. NCB

SONNY ROLLINS

MADE IN Gt. BRITAIN

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33⅓ R.P.M. STEREO

HIS MASTER'S VOICE

SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS

(AS.9121B)
℗ 1967

CSD. 3610

REC'D BY A.B.C. PARAMOUNT RECORDS INC. U.S.A.

2 2

EAST BROADWAY RUNDOWN

1. BLESSING IN DISGUISE (Rollins)
Mecolico. NCB

2. WE KISS IN A SHADOW (Rodgers—Hammerstein II)
Williamson Music. Chappell

SONNY ROLLINS

MADE IN Gt. BRITAIN

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NENGEH NENGEH

(Dwight Pinkney)

BROTHER DEE

BM - 013A
℗ 1986



Marketed by:
Blue Mountain Ent.
New York City
(718) 774-4045
(718) 756-0337

Produced by:
D. Pinkney



PRIVATE ENEMY

(Dwight Pinkney)

BROTHER DEE

BM - 013B
© ℗ 1986

Marketed by:
Blue Mountain Ent.
New York City
(718) 774-4045
(718) 756-0337

Produced by:
D. Pinkney

BLUE MOUNTAIN


TOP RANK
Produced by:
E. J. Robinson
for Top Rank
Records Ltd.
Montego Bay
Tel 952 1216
Made in Jamaica
DON'T STOP BUBBLE
(E.J. Robinson - D. Lindo)
SCREW DRIVER
UNAUTHORISED COPYING OF THIS RECORDING IS STRICTLY PROHIBITED

TOP RANK

Produced by:
E. J. Robinson
for Top Rank
Records Ltd.,
Montego Bay
Tel: 952-1216

Made in Jamaica

VERSION

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Come Together

1. Extended Club Mix (5.05)

2. Tribal Mix (5.05)

SIDE 1

LC 6350

33 rpm

GEMA
(Biem Countries)

ZYX 7495-12

(Joe Tucci)
Elite Streetsongs

ZYX MUSIC ®

0 90204 30861 3

℗ 1994

MADE IN GERMANY

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COME TOGETHER

1. Magic US Mix (6.10)

2. Bongo Ruff Mix (5.05)

SIDE 2

LC 6350

33 rpm

GEMA
(Biem Countries)



ZYX 7495-12

(Joe Tucci)
Elite Streetsongs

ZYX MUSIC ®

0 90204 30861 3

℗ 1994

MADE IN GERMANY

northwest youngins

A

SIDE
33 1/3 RPM
sbc713-1



N.W. YOUNGINS ON THE MOVE 8:12

ROCK THIS PARTY 6:43

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Distributed by LIAISON RECORDS, INC.
410.880.6111

northwest youngins

B

SIDE
33 1/3 RPM
sbc713-1



RING ME ALONG 7:20

LET'S GET READY TO RUMBLE 6:35

ROCK THIS PARTY (INST.) 4:20

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Distributed by LIAISON RECORDS, INC.
410.880.6111

JAM SOUNDS
RECORDS

'SUGAR' CAINES

Produced by: Cris Caines
Co-Produced by: Keith Richardson (Jam Sounds)
Arranged by: Charles Dougherty
Engineered by: Kevin Anthony 'Chic'

SIDE A
EC 125
33 1/3 RPM



BAILE (Dance)

Cris (Sugar) Caines

Distributed by JAM SOUNDS
550 Flatbush Avenue
Brooklyn, N.Y. 11225
Phone: (718) 462-5100

JAM SOUNDS
RECORDS

'SUGAR' CAINES

Produced by: Cris Caines
Co-Produced by: Keith Richardson (Jam Sounds)
Arranged by: Charles Dougherty
Engineered by: Kevin Anthony 'Chic'

SIDE B
EC 125
33 1/3 RPM

BAILE
Disco Mix

Distributed by JAM SOUNDS
550 Flatbush Avenue
Brooklyn, N.Y. 11225
Phone: (718) 462-5100


TOP NOTCH (12" Single)
KAMAL RECORDS
SIDE 1 -TOP NOTCH (ALBUM EDIT)
(M.FAISON, J.BATTLE, M.BILLINGSLEY) ASCAP
PRODUCED BY: MOOK MARVELOUS
FOR BEAT FREAK ENT./FLOSSTEIN ENTERPRISES
RECORDED BY: FLOSSTEIN
MIXED BY: JACK BE AND YUSUF NADIR
2. TOP NOTCH (INTRUMENTAL)
SIDE 2 -IF YOU WANT IT (ALBUM EDIT)
THE INCREDIBLE JUGGA feat. DOLLFACE
(M.BILLINGSLEY AND T. JONES) ASCAP
PRODUCED BY: BOY CHEEBA
RECORDED BY: FLOSSTEIN
PRO TOOLS PROGRAMED BY: FLOSSTEIN
MIXED BY: YUSUF NADIR AND JACK BE
2. EYES WIDE SHUT (METAPHOR)
(J.BATTLE) ASCAP
PRODUCED BY: JACK BE
RECORDED BY: FLOSSTEIN
MIXED BY: JACK BE
RECORDED AND MIXED AT: PERFECT PAIR STUDIOS. EAST ORANGE, NJ
PUBLISHING BY: STRONG LANGUAGE PUBLISHING (ASCAP)
ART DIRECTION BY: RODINI ALMONACY FOR rO-Dee-nee GRAFX
A&R DIRECTION: YUSUF NADIR
*TAKEN FROM THE FORTHCOMING KAMAL RECORDS ALBUM:
"THE MOVEMENT"
EXECUCTIVE PRODUCER: YUSUF "BIG YU" NADIR
℗2001. KAMAL RECORDS INC.
MANUFACTURED AND DISTRIBUTED BY: KAMAL RECORDS INC.
KAMAL RECORDS INC.
226 COMMERCE PLACE
ELIZABETH, NJ 07206
PHONE: 908-820-9072
FAX: 908-820-9073
MILLENNIUM MUSIC
TOP NOTCH (12" Single)


KAMAL
RECORDS

D.A.L.
INTERNATIONAL
R·E·C·O·R·D·S

MAJOR HARRIS

PROMO COPY
NOT FOR SALE

EXECUTIVE PRODUCERS:
COURTNEY MUTSCHLER
JOEY LATTANZI
LELAND LOTT

PRODUCED BY:
MAJOR HARRIS
MICHAEL GOSNELL

SIDE A STEREO

D.A.L. 101
33 1/3 RPM
TIME: 3:27

"GIRL OF MY DREAMS"

(James Ingram/Major Harris)

ONE LOVE (BMI)/JUNGLE JAM(BMI/
LATTANZI MUSIC (ASCAP)

RECORDED AT:
D.A.L. RECORDING STUDIO

D.A.L. INTERNATIONAL RECORDS-16 S. CENTRE ST.-MERCHANTVILLE, N.J.-08109-(609)665-9680



MAJOR HARRIS

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EXECUTIVE PRODUCERS:
COURTNEY MUTSCHLER
JOEY LATTANZI
LELAND LOTT

PRODUCED BY:
MAJOR HARRIS
ANDREW LALASIS

SIDE B STEREO

D.A.L. 101
33 1/3 RPM
TIME: 4:55

"REDISCOVER"

(Tom Glenn/Beth Glenn)

ONE LOVE (BMI)/LATTANZI MUSIC (ASCAP)/
BEAR MAN (BMI)/MAJOR GLENN SONGS (BMI)

RECORDED AT:
D.A.L. RECORDING STUDIO

D.A.L. INTERNATIONAL RECORDS-16 S. CENTRE ST. MERCHANTVILLE, N.J. 08109-(609)665-9680

ORIGINAL MASTER RECORDINGS™

STEVE BACH

SPECIAL 12 INCH
FOR RADIO

FROM THE CAFE
LP (CAFE L-736)

ZERO GRAVITY

SIDE A: BABY, IT'S YOU (3:42)
SUGGESTED CUT FOR URBAN & A/C RADIO

SIDE B: HOMETOWN GIRL (4.45)
SUGGESTED CUT FOR A/C AND JAZZ RADIO

Cafe T.M. RECORDS

NOT FOR SALE

Cafe™ RECORDS

STEVE BACH

"BABY IT'S YOU" 3:42

Featuring vocalist Don Level

Side A

CAFE 12-736



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CAFE RECORDS

Arranged by Steve Bach.
Written by Bacharach/David/Williams (Dolfi Music/UA Music Inc. ASCAP)

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Cafe™
RECORDS
STEVE BACH
"HOMETOWN GIRL" 4:45
Side B
CAFE 12-736
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CAFE RECORDS
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itchy palms recordings
side a
baby paw
e.p. single
1. weekend
clean 4:31
2. don't matter to me
featuring danny boy
main clean 3:46
a cappella 3:45
instrumental 3:48
Executive Producer: Jamal W. & Todd C.
©℗ 2000 Itchy Palms Recordings
33⅓ RPM STEREO • IPRVYL3


itchy palms recordings
side b
haterade
album version
1. way we roll
featuring lil beau
clean 4:10
instrumental 4:13
Executive Producer: Jamal W. & Todd C.
©℗ 2000 Itchy Palms Recordings
33⅓ RPM STEREO • IPRVYL3

BROCCOLI RABE

"THE SOUND OF FAIRFIELD"

records

DHARMA SEDA

SHHH! THE BABY'S ASLEEP

DJ PAULIE/DRAGO REMIX 5:35



A

BPM
120



Written, arranged, produced:
Brian Drago/Dave Barron/Ed Stuart
Engineer: Brian Drago (Capt. Broc)
Executive Producer: Mark Berry
Manager: John Hogan,Jr./Renew Group
Recorded: Broccoli Rabe Entertainment Complex
Publishers: Broccoli Music/ASCAP
Blue Kangaroo/ASCAP
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1992

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BROCCOLI RABE®

"THE SOUND OF FAIRFIELD"

records

DHARMA SEDA

SHHH! THE BABY'S ASLEEP

CLUB VERSION 5:40
RADIO VERSION 4:15



B

BPM
120



Written, arranged, produced:
Brian Drago/Dave Barron/Ed Stuart
Engineer: Brian Drago (Capt. Broc)
Executive Producer: Mark Berry
Manager: John Hogan Jr./Renew Group
Recorded: Broccoli Rabe Entertainment Complex
Publishers: Broccoli Music/ASCAP
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ARISTA™

A

TEST PRESSING

WOMAN OF THE YEAR

KANDER - EBB

TITLE

ACT ONE

SELECTION NO.



LAUREN BACALL

ARTIST

OVERTURE	2:57
WOMAN OF THE YEAR	3:45
THE POKER GAME	2:26
SEE YOU IN THE FUNNY PAPERS	2:53
WHEN YOU'RE RIGHT; YOU'RE RIGHT	4:50
SHUT UP GERALD	1:16
SO WHAT ELSE NEW?	2:43
ONE OF THE BOYS	4:05

NOT FOR SALE

ARISTA™

TEST PRESSING



AN OF THE YEAR

TITLE

ACT I (CONT)
SELECTION NO.

ACT II
ARTIST

	TABLE TALK	2:47
	IT ISN'T WORKING	3:49
	I TOLD YOU SO	2:04
ACT II	I WROTE THE BOOK	3:46
	HAPPY IN THE MORNING	2:48
	SOMETIMES A DAY GOES BY	4:03
	THE GRASS IS ALWAYS GREENER	5:24
	WE'RE GONNA WORK IT OUT	2:21

NOT FOR SALE

The $ocial Act



The Social Act



Produced By
Gary Loizzo

SIDE A

SR-A-001
45 RPM
4:27

LITTLE SALLY "O"

(Ellis Clark) Ellis Songs - BMI

℗ 1988 Social Records/"Why Me" Productions
2035 W. Wabansia,Chicago, IL 60647 USA
312-278-8511



The $ocial Act

SR-B-001
45 RPM
SIDE B



Produced By
Gary Loizzo

* Produced By
Ellis Clark &
Larry Sturm

1. BOOG-A-LOO *(4:47)* ***2. IN YOUR ARMS**** *(5:22)*

Both Selections (Words: Ellis Clark
Music: Ellis Clark & John Krenger) Ellis Songs BMI

℗ 1988 Social Records/"Why Me" Productions
2035 W. Wabansia,Chicago, IL 60647 USA
312-278-8511

Collectables

THE BEST OF THE CASTELLES

SIDE ONE

CLP-5002

SEND FOR FREE CATALOG

1. MY GIRL AWAITS ME
2. HEAVENLY FATHER
3. IF YOU WERE THE ONLY GIRL
4. THIS SILVER RING
5. BABY CAN'T YOU SEE
6. IT'S CHRISTMAS TIME
7. MY WEDDING DAY

COLLECTABLE RECORD CORP BOX 35 NARBERTH PA 19072


Collectables
THE BEST OF THE CASTELLES
SIDE TWO
CLP-5002
SEND FOR FREE CATALOG
8. DO YOU REMEMBER
9. MARCELLA
10. WONDER WHY
11. OVER A CUP OF COFFEE
12. I'M A FOOL TO CARE
13. OVER THE RAINBOW
14. SWEETNESS
COLLECTABLE RECORD CORP BOX 35 NARBERTH PA 19072





"A" SIDE

PRO CANADA SDE

1. ONE SONG 4:10
(URB BROWN)
2. INSTRUMENTAL VERSION 4:50

Produced By: Paglo Douglas and
Winston Hammond.
Written By: Winston Hammond and
URB Brown.
Distributed By: Mondzulla
Productions

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"B" SIDE

PRO CANADA SIDE

ONE SONG RAP 4:59
(INSPECTOR TED)

Produced By: Paglo Douglas and
Winston Hammond.

Distributed By: Mondzulla
Productions

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ZELMA DAVIS POWER

SIDE A

Twilite Club Dance Mix (10:20)

Acappella (3:15)

Remix produced by Junior Vasquez for House of Ellis Music
Written by: Edgard Jaudè & Curtis Richardson

BASH

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ZELMA DAVIS POWER

SIDE B

Junior's Radio Edit (3:39)
Junior's Radio Edit Instrumental (4:50)
Junior's Powerbeats (4:50)

Remix produced by Junior Vasquez for House of Ellis Music
Written by: Edgard Jaudè & Curtis Richardson

BASH

FOR PROMOTIONAL PURPOSES ONLY


鳴麗
LIMING RECORD
CARPENTERS
STEREO
LM-2423-A
1. RAINY DAYS AND MONDAYS
2. SATURDAY
3. LET ME BE THE ONE
4. (A PLACE TO) HIDEAWAY
5. FOR ALL WE KNOW
60. 7. 25 出版
LONG 33 1/3 PLAY
鳴麗唱片出版發行
內版台業字第〇二三〇號
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鳴麗
LIMING RECORD
CARPENTERS
STEREO
LM-2423-B
1. SUPERSTAR
2. DRUSCILLA PENNY
3. ONE LOVE
4. BACHARACH/DAVID MEDLEY:
A. KNOWING WHEN TO LEAVE
B. MAKE IT EASY ON YOURSELF
5. SOMETIMES
60. 7. 25 出版
LONG PLAY
33 1/3
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臺北市北投工業區內
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臺北市建國南路(五六)巷第五九四號一樓

Dr. Roy Anderson, Jr. & The Tyler Trio

671 A
STEREO

***1. THE LORD HAS DONE SO MUCH FOR ME
*2. ONLY GOD
***3. HE KNOWS WHAT TO DO FOR YOU
4. THIS IS A MEAN OLD WORLD
*5. O LORD, HAVE MERCY
6. THE BELLS

*Background Singers,
THE THREE STARS, Greenville, S.C.

Produced by Dr. Roy Anderson, Jr., & Prof. Booker Tyler, Jr. in Nashville, U.S.A.


Dr. Roy Anderson, Jr.
& The Tyler Trio
671 B
STEREO
*1. THAT'S WHY I LOVE HIM SO
***2. KEEP ON WALKING BY FAITH
3. PUT YOUR HAND IN THE HAND OF THE MAN
4. IF YOU JUST HOLD OUT
5. NEW BORN SOUL
*Background Singers,
THE THREE STARS, Greenville, S.C.
Produced by Dr. Roy Anderson, Jr., & Prof. Booker Tyler, Jr. in Nashville, U.S.A.

BCH

UP IN HARLEM

6 06491 73001 5

7300-1

AEC LABEL DEVELOPMENT



SIDE A

Album Version
(4:21)

V-Dub
(4:52)

Madison
127th Street Records

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UP IN HARLEM

PHILA RECORD EXCH
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(215) 925-7892

6 06491 73001 5

7300-1

AEC LABEL DEVELOPMENT

SIDE B

Radio Edit
(3:45)
Instrumental
(4:25)

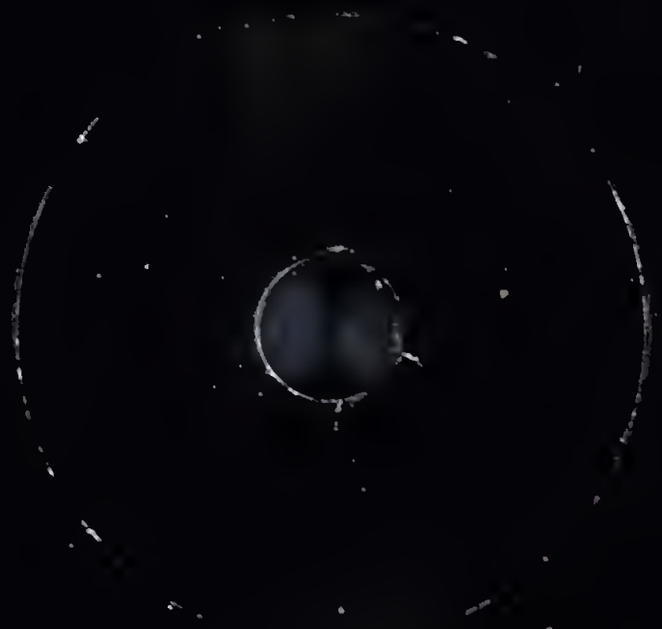
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–E Trips



A1 E TRIPS – 4.52

– Produced \ Engineered \ Mixed by Benga
– Written by Benga \ EMI Music Publishing

– Tempa. LP010 \ Disc 1 \ **Tempa.**

– Out of Phaze
– The Cut



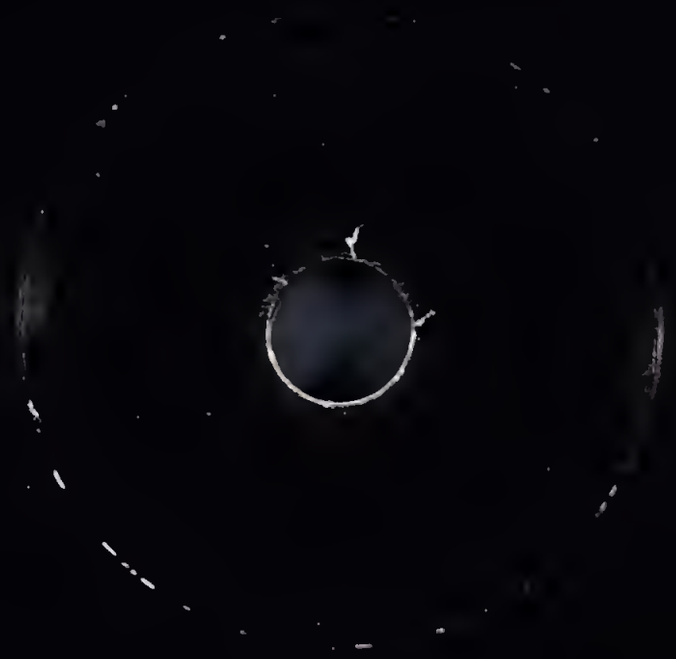
B1 OUT OF PHAZE – 4.41 \ B2 THE CUT – 4.49

– Produced \ Engineered \ Mixed by Benga
– Written by Benga \ EMI Music Publishing

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– Made in the United Kingdom.


—Zero M2
C1 ZERO M2 – 4.16
— Produced \ Engineered \ Mixed by Benga
— Written by Benga \ EMI Music Publishing
— Tempa. LP010 \ Disc 2 \ Tempa.

— Air
— Z



D1 AIR – 4.11 \ D2 Z – 5.10

— Produced \ Engineered \ Mixed by Benga
— Written by Benga \ EMI Music Publishing

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MANO
PRODUCTIONS

A DASH OF
AXCENTS

MANO
ALBUM-101

SIDE 1
STEREO

1 - GREAT — SOME DAY
2 - TUXEDO JUNCTION
3 - SLAUGHTER ON TENTH AVENUE
4 - LA CUCARACHA — MALAGUENA
5 - I'VE GOT NEWS

MANO

PRODUCTIONS

A DASH OF

AXCENTS

MANO
ALBUM-101

SIDE 2
STEREO

1 - SOMETIMES I'M HAPPY
2 - INTRODUCE GROUP
3 - TIAJUANA BRASS
4 - ROCKABY
5 - HARBOR LIGHTS
6 - BILL BAILEY
7 - TIGER RAG

HELL OR RIGHT

33 1/3 RPM
STEREO A



I. It's Here (Album Version) feat. Lil' E
II. It's Here (Radio Edit) feat. Lil' E
III. It's Here (Instrumental)

written by: Santino and Temel for Hell or Right Entertainment
produced by: Edubb for NMC Productions, mix and mastered by: Buddhakai
recorded @ Tha P.I.T. Stop, NMC Studios, NJ www.thapitstop.com
contact: Hell or Right Entertainment:
732.207.5967 / 732.309.8285 / 732.713.1476
hellorright@hotmail.com www.hell-or-right.com

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HELL OR RIGHT

33 1/3 RPM
STEREO B



I. Hustler's Guidlines (Uncut Version)
II. Hustler's Guidelines (Radio Edit)
III. It's Here (Accapella)

written by: Santino and Temel for Hell or Right Entertainment
produced by: Dirty Lombardi for Double Blade Records,
recorded @ Tha P.I.T. Stop, NMC Studios, NJ www.thapitstop.com
contact: Hell or Right Entertainment:
732.207.5967 / 732.309.8285 / 732.713.1476
hellorright@hotmail.com www.hell-or-right.com

copyright 2001 Hell or Right Entertainment

"HANDS UP"

THE ULTIMATE PARTY DANCE SONG!!

Original and Updated Versions

183-445-135-1

NEXT PLATEAU RECORDS INC.

OTTAWAN

183-445-135-1
UP SIDE
33 1/3 RPM
Zagora/Bleu Blanc Rouge



1834-45135-1

HANDS UP (GIVE ME YOUR HEART)

(D. Vangarde/J. Kluger)

1. 1991 Tourist Remix (6:37)
2. 1991 Tourist Radio Edit (3:26)

PRODUCED BY DANIEL VANGARDE
Additional Production and Remix by Ralphie Dee and Lenny Dee
for Next Plateau Records, Inc.
Keyboard Programming and Engineered by Ben Nitze at Fibre Studios.
English Adaptation by N. Byl.
Licensed from Editions et Productions ZAGORA, France.
Mastered at Trutone Records.
Special Acknowledgement to Daniel Vangarde and Mac Quayle.
Special Thanks to Joe McGahan and DJ's Unlimited.
℗ © 1991 Next Plateau Records, Inc.

MANUFACTURED BY NEXT PLATEAU RECORDS, INC. 1650 BROADWAY, NEW YORK, N.Y. 10019

NEXT PLATEAU RECORDS INC.

OTTAWAN

183-445-135-1
HAND SIDE
33 1/3 RPM
Zagora/Bleu Blanc Rouge



1834-45135-1

HANDS UP (GIVE ME YOUR HEART)

(D. Vangarde/J. Kluger)

1. Original Version (4:50)

PRODUCED BY DANIEL VANGARDE
English Adaptation by N. Byl.
Licensed from Editions et Productions ZAGORA, France.
Mastered at Trutone Records.
Special Acknowledgement to Daniel Vangarde.
Special Thanks to Joe McGahan and DJ's Unlimited.
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LEO
RECORDS

TRIO REYNOSO

LP - 99
HI-FI

33⅓ R.P.M.
SIDE A

1. LA NENA, Merengue
   (Luis Kalaff)
2. EL CHEMISSE, Merengue
   (Domingo Reynoso)
3. EL PAPUJITO, Merengue
   (Derecho Reservado)
4. LA ESPINITA, Merengue
   (Juan Perez)
5. VIRGEN DE LA ALTAGRACIA, Merengue
   (Victor Suriel)

Santo Domingo, R. D.

LEO
RECORDS

TRIO REYNOSO

LP - 99
HI-FI

33⅓ R.P.M.
SIDE B

1. LA LISA, Merengue
   (Derecho Reservado)
2. BAILA CONMIGO, Merengue
   (Victor Suriel)
3. LA MUJER SANTA, Merengue
   (Derecho Reservado)
4. LA MANO DE DIOS, Merengue
   (J. A. Jimenez)
5. MATAME CON TU CUCHILLA, Merengue
   (Juan Perez)

Santo Domingo, R. D.

Ansonia

HIGH FIDELITY • UNBREAKABLE

LAS TRES GUITARRAS

(C. VALLADOLID-E. ULL-A. IRIZARRY)

ALP 1223

LADO 1
(RP-160)

1. **ROSARIO DE BESOS** — Bolero
   (F. Paredes Herrera)
2. **SOLO TU** — Vals
   (Javier González)
3. **DE HINOJOS** — Pasillo
   (N. E. Safadi)
4. **TU DUDA Y LA MIA** — Bolero
   (J. C. Villafuerte)
5. **COSAS DE LA VIDA** — Bolero
   (F. Palomino Galván)
6. **COMO LAS MARGARITAS** — Guaracha
   (H. Gentile-J. Rotulo)

MADE IN U. S. A.


Ansonia
HIGH FIDELITY • UNBREAKABLE
LAS TRES GUITARRAS
(C. VALLADOLID-E. ULL-A. IRIZARRY)
ALP 1223
LADO 2
(RP-161)
1. SOMBRAS — Pasillo
(Carlos Brito)
2. CAMINO A LA TRAICION — Bolero
(A. Ore'Lara)
3. EL RELOJ DE MI VIDA — Vals
(L. Galvez Ronceres)
4. UNA LIMOSNA DE AMOR — Bolero
(N. E. Safadi)
5. BENDICELA SEÑOR — Vals
(Manuel Acosta H.)
6. CORAZON DE PIEDRA — Bolero
(A. Ore'Lara)
MADE IN U. S. A.

Peerless

℗ 1977



"EL CAMPANEO"

Las Potranquitas del Norte

LPPU - 10036 "A"

1- EL CAMPANEO (Margarito Estrada) 2- CAMELIA Rodriguez (Salome Gutiérrez) 3- ARRASTRATE (Paquita Macías) 4- LA NARANJERA (Paquita Macías) 5- FARSANTE Y MENTIROSO (Paquita Macias).

MADE IN HIALEAH, FLA. U.S.A BY SUNSHINE RECORDS DIST. INC

Peerless

℗ 1977



"EL CAMPANEO"

Las Potranquitas del Norte

LPPU - 10036 "B"

1- EL CONQUISTON (Paquita Macias) 2- LLEVAME CONTIGO (Paquita Macías) 3- CAMINANDO Y LLORANDO (Celso I. Ortega) 4- LA PERRA PLACERA (O.P.) 5- POBRE NAVE (Sofia Vega)

MADE IN HIALEAH, FLA.U.S.A BY SUNSHINE RECORDS DIST. INC

DISCOS

COLONIA

MERENGUEANDO

con MIGUEL SANTANA Y SU CONJUNTO

ANTES TRIO VEGANO ARREMACHAO

CLP-2037
(1537-A)
HIGH FIDELITY



LADO A
33⅓ RPM

1—ARREMACHAO (M. Santana) Merengue Pambiche

2—NO SALGA A LA CALLE (M. Santana) Merengue

3—EL ENREDAO (M. Santana) Merengue Pambiche

4—MUJERES DE AMERICA (M. Santana) Merengue

5—NO ME TOQUE ALLI (M. Santana) Salve

6—TODAS ME GUSTAN A MI (M. Santana) Merengue

DISCOS

COLONIA

MERENGUEANDO

con MIGUEL SANTANA Y SU CONJUNTO

ANTES TRIO VEGANO ARREMACHAO

CLP-2037
(1537-B)
HIGH FIDELITY

LADO B
33⅓ RPM

1—CARABINE MENCIE (M. Santana) Carabine

2—DE LA CURVITA PA ALLA (M. Santana) Merengue

3—EL TERCER PICHON (M. Santana) Merengue Pambiche

4—YA SI ENCONTRE LA MUJER (M. Santana) Merengue

5—DOLORES LA MONA (M. Santana) Merengue Pambiche

6—QUE MANERA DE APRETAR (M. Santana) Merengue

Dial RECORD

FALTAN CINCO PA' LAS DOCE

ODILIO GONZALEZ

DSLP-1038
COMPATIBLE
STEREO

LADO A
33⅓ RPM

1. FALTAN CINCO PA' LAS DOCE - Suelto - D.R.
2. DEJAME UN PALMAR - Guaracha Jibara - P. Vazquez
3. EL MEJOR REGALO - Bolero - I. Santiago
4. NAVIDAD SIN ELLA - Bolero - N. Quintero
5. ESTAS NO LAS PASO AQUI - Guaracha Jibara - G. Melendez
6. DONDE ESTARAS EN ESTA NAVIDAD? - Bolero - Benito de Jesus

A PRODUCT OF DIAL RECORD CORP., N.Y.

Dial RECORD

FALTAN CINCO PA' LAS DOCE

ODILIO GONZALEZ

DSLP-1038
COMPATIBLE
STEREO

LADO B
33⅓ RPM

1. DEL CAMPO A LA CIUDAD - Guaracha Jibara - T. Romero
2. COSTUMBRE BORICUA - Guaracha Jibara - L. C. Tirado
3. CUANDO DEN LAS DOCE - Bolero - H. Hernandez
4. AMARGA NAVIDAD - Bolero-Ranchero - D.R.
5. DIAS DE FELICITAR - Guaracha Jibara - T. Romero
6. DESPEDIDA DE AÑO - Bolero - L. C. Tirado

A PRODUCT OF DIAL RECORD CORP., N.Y.

CHUCHO AVELLANET

ENTRE LOS DOS

UA LATINO™

LS 61023 A
SIDE 1
STEREO

1. ENTRE LOS DOS
2. COMO UN VOLCAN
3. QUISIERA REVIVIR
4. CUATRO CARTAS
5. SEGURO QUE TE OLVIDARE

Produced by Leroy Holmes
Arranged by Mandy Vizoso

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CHUCHO AVELLANET

ENTRE LOS DOS

UA LATINO™

LS 61023 B
SIDE 2
STEREO

1. ANDA DI CORAZON
2. COSA MUERTA
3. CUANDO TU VENDRAS
4. CUENTAME TUS PENAS
5. TE PUEDEN DEJAR

Produced by Leroy Holmes
Arranged by Mandy Vizoso

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PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE _____

ACC'T POLYGRAM

TITLE "IT NEVER RAINS (IN SOUTHERN CALIFORNIA)-SINGLE VERSION

ARTIST TONY! TONI! TONE!

MTX. NO. PRO-885-1-AS

REC. NO. PRO-885-1

CBS/SONY · CBS/SONY · CBS/SONY · CBS/SONY · CBS/SONY · CBS/SONY · CBS/SONY · CBS/SONY · CBS/SONY · CBS/SONY · CBS/SONY · CBS/SONY

CBS SONY

MASTERWORKS

45 RPM

R. STRAUSS

DON JUAN

master sound

DR DIGITAL RECORDING 45

28AC 704

45 STEREO

SIDE A

℗ 1979 CBS, Inc.
JASRAC

THE CLEVELAND ORCHESTRA

LORIN MAAZEL, Conductor

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45 RPM
R. STRAUSS
TILL EULENSPIEGEL'S
MERRY PRANKS
master sound
DR
DIGITAL RECORDING
45
28AC 704
45 STEREO
SIDE B
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The COMMISSION ENT.

THE COMMISSION ENT.

FEAT. ICE, J MAX, GORGEOUS, SLIM SLEEZ, SHANNA GAINES, & DNS

SIDE A
ABE001A

LIMITED EDITION

"Nasty Btch"**
1. Main – 3:05
2. Instrumental – 2:57
3. Acappella – 2:30

"Commission Coming"
1. Main – 3:00

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THE COMMISSION ENT.

FEAT. ICE, J MAX, & GORGEOUS

SIDE AA
ABE001AA

LIMITED EDITION

"Like It Like That"
1. Main – 3:31
2. Instrumental – 3:32
3. Acappella – 3:04

"Commission Coming"
1. Instrumental – 2:40

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Big Play Records, Inc.™

RAW ELEMENTS

Featuring MEN-AT-LARGE

Executive Producer: Michael D. Jackson for Big Play Records, Inc.

Hera's music management

SOLID DISCS

BPR002
Side One
33 1/2 RPM
STEREO

My Steez

1. Radio (4:38) 2. Full (4:38)

Written by C. Crew, A. Jones, D. Howard, D. Tolliver, R. Andrews, R. Harris
Published by 81 Music(BMI)/Jobete Music Co., Inc. (ASCAP)
Produced by D-Mixx & DJ D-Man for Big Play Entertainment, Inc.
Recorded at Prime Time Recording Studios, Ohio & Oz Recording Studios, Baltimore, MD
Recording Engineers: Tom Hannah, Mike Rippe
Mixing Engineer: Keston Wright
Mastered by Davis Kevin Grei at Mojo Studios, Baltimore, MD
Taken from the forthcoming album, The Core

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Big Play Records, Inc.™

RAW ELEMENTS

Executive Producer: Michael D. Jackson for Big Play Records, Inc.

Heni's music management

SOLID DISCS

BPR002
Side Two
33 1/2 RPM
STEREO

Thieveland

1. Radio (3:41) 2. Raw (4:09) 3. Instrumental (3:40)

Written by A. Jones, C. Crew
Published by 81 Music(BMI)
Produced by D-Mixx & Tricky for Big Play Entertainment, Inc.
Co-Produced by Raw Elements
Recorded and Mixed at Oz Recording Studios, Baltimore, MD
Recording Engineer: Mike Rippe
Mixing Engineer: Keston Wright
Mastered by Davis Kevin Grei at Mojo Studios, Baltimore, MD
Taken from the forthcoming album, The Core

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Accent
BEYOND THE REEF
BUDDY MERRILL
AND HIS
HAWAIIAN GUITARS
ST-93474
(ST 1-93474)
SIDE ONE
1. SEA BREEZE (Puamana) 2:02
(Hoffman-Manning-Aluli)
2. AKAKA FALLS 2:12
(Arr. & Adapted by Buddy Merrill)
3. PEARLY SHELLS (Pupu O Ewa) 1:53
(Edwards-Pober)
4. I'LL REMEMBER YOU 2:52
(Kui Lee)
5. PAGAN LOVE SONG 2:10
(Freed-Brown)
6. MOON OF MANAKOORA 3:05
(Loesser-Newman)
Mfd by
Capitol Records Inc
U S A


Accent
BEYOND THE REEF
BUDDY MERRILL
AND HIS
HAWAIIAN GUITARS
ST-93474
(ST 2-93474)
SIDE TWO
1. BEYOND THE REEF 2:59
(Jack Pitman)
2. HAWAIIAN WEDDING SONG 2:33
(Hoffman-Manning-King)
3. LAHAINA LUNA 2:17
(Kui Lee)
4. HAWAIIAN WAR CHANT 1:55
(Noble-Freed)
5. LOVE SONG OF KALUA 1:56
(Ken Darby)
6. ALOHA OE 2:00
(Arr. & adapted by Buddy Merrill)
Mfd by
Capitol Records
U S A


Catero™ Records
"Chameleon Cry"
ROBERTA VANDERVORT
CAT-002
(CAT-002-A)
Side 1
STEREO
(19:30)
© 1983 Catero Records Co.
1. LET ME LOVE YOU THAT MUCH 4:06
(Roberta Vandervort/Gary Remai)
2. I WILL SATISFY 4:08
(Roberta Vandervort/Martin Lund)
3. POST-WAR BABY BOUNCE 3:04
(Roberta Vandervort/Martin Lund)
4. GREAT BLUE HERON 4:37
(Roberta Vandervort/Martin Lund)
5. HEY NOW 3:35
(Roberta Vandervort/Martin Lund)
Pressing Made in West Germany
CATERO RECORDS CO., SAN CARLOS, CALIFORNIA


Catero™ Records
"Chameleon Cry"
ROBERTA VANDERVORT
CAT-002
(CAT-002-B)
Side 2
STEREO
(19:23)
℗1983 Catero Records Co.
1. HUMAN RACE 2:45
(Roberta Vandervort/Ed Bogas)
2. ECHOES 4:06
(Roberta Vandervort/Martin Lund)
3. CHILD 4:50
(Roberta Vandervort/Martin Lund)
4. SPECIAL TO YOU 4:09
(Roberta Vandervort/Michael Silversher
5. CHAMELEON CRY 3:33
(Roberta Vandervort/Martin Lund)
Pressing Made in West Germany
CATERO RECORDS CO., SAN CARLOS, CALIFORNIA

TELE HOUSE

THE GREATEST OF JERRY VALE

STEREO
P 12197
P2 12196



RECORD 1
33 1/3 RPM
Side 1
AS 12197

JERRY VALE

1. Come Back To Sorrento (Torna A Surriento)
2. More (Theme From "Mondo Cane")
3. Born Free
4. Non Dimenticar (Don't Forget)
5. You Don't Know Me
6. Speak Softly Love
(Love Theme From "The Godfather")
7. Love Is A Many-Splendored Thing

℗ 1974 CBS INC.

TELE HOUSE INC.

TELE HOUSE

THE GREATEST OF JERRY VALE

STEREO
P 12197
P2 12196

RECORD 1
33 1/3 RPM
Side 2
BS 12197

JERRY VALE

1. Innamorata (Sweetheart)
2. What A Wonderful World
3. We've Only Just Begun
4. Anema E Core
5. You Belong To My Heart (Solamente Una Vez)
6. For Mama

℗ 1974 CBS INC.

TELE HOUSE INC.


TELE HOUSE
THE GREATEST OF JERRY VALE
STEREO
P 12198
P2 12196
RECORD 2
33 1 / 3 RPM
Side 1
AS 12198
JERRY VALE
1. 'O Sole Mio (My Sunshine)
2. You Don't Have To Say You Love Me
(Io Che Non Vivo Senza Te)
3. Have You Looked Into Your Heart
4. Spanish Eyes
5. Prima Donna
6. Dommage, Dommage (Too Bad, Too Bad)
7. And This Is My Beloved
(From "Kismet")
℗ 1974 CBS INC.
TELE HOUSE INC.

TELE HOUSE

THE GREATEST OF JERRY VALE

STEREO
P 12198
P2 12196



RECORD 2
33 1/3 RPM
Side 2
BS 12198

JERRY VALE

1. Pretend You Don't See Her
2. I Can't Get You Out Of My Heart
(Ti Amo - Ti Voglio Amor)
3. Lover's Roulette
4. Go Chase A Moonbeam
5. Where Were You When I Needed You
6. My Way

℗ 1974 CBS INC.

TELE HOUSE INC.


Villar
TMK ® REGISTERED • MARCAS REGISTRADAS ®
PHILIPPINE FOLK DANCES
(Series 5)
JUAN SILOS, JR. AND HIS RONDALLA
MLP-5081-S
SIDE 1
1. PALAY DANCE (Folksong)
2. BALITAW (Folksong)
3. PASAKAT (Folksong)
4. SALAKOT (Folksong)
5. POLKA SALA (Folksong)
6. SAGAMANTICA (Folksong)
MFD. BY MARECO, INC.: 131 DEL MONTE AVE., QUEZON CITY, PHILIPPINES
DYNAMIC STEREO


Villar
TMK ® REGISTERED • MARCAS REGISTRADAS ®
PHILIPPINE FOLK DANCES
(Series 5)
JUAN SILOS, JR. AND HIS RONDALLA
MLP-5081-S
SIDE 2
1. PAPURI (Folksong)
2. POLKA SA NAYON (Folksong)
3. SAYAW PANASAHAN (Folksong)
4. LUBI-LUBI (Folksong)
5. ALEGRITO (Folksong)
6. STA. ROSA (Folksong)
MFD. BY MARECO, INC. • 131 DEL MONTE AVE., QUEZON CITY, PHILIPPINES
DYNAMIC STEREO

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

SIMMONS

STARS IN THE NIGHT

CSP 252
SIDE 1

33⅓ R.P.M.
XTV 105359

TENDER IS THE NIGHT, Tony Bennett
TONIGHT, Andre Kostelanetz
BLUE IS THE NIGHT, Bobby Hackett
ALL THROUGH THE NIGHT, Johnny Mathis
IN THE STILL OF THE NIGHT, Les Elgart
QUIET NIGHTS OF QUIET STARS,
Percy Faith

® "Columbia" Marcas Reg. Printed in U. S. A.

LIMITED EDITION

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

SIMMONS

STARS IN THE NIGHT

CSP 252
SIDE 2

33⅓ R.P.M.
XTV 105360

SATURDAY NIGHT, The New Christy Minstrels
THE NIGHT IS YOUNG, Paul Weston
THE WAY YOU LOOK TONIGHT, Andre Previn
ARE YOU LONESOME TONIGHT, Ray Conniff
THE STORY OF A STARRY NIGHT, Jerry Vale
I COULD HAVE DANCED ALL NIGHT, Les Brown

® "Columbia" Marcas Reg. Printed in U. S. A.

LIMITED EDITION



RIVERSIDE

LONG PLAYING

MICROGROOVE

The Strings Sing Again!:

THE KNIGHTSBRIDGE STRINGS

RLP 7527

SIDE 1

1. MACK THE KNIFE (2:39)
2. THE YELLOW ROSE OF TEXAS (2:07)
3. HEY, THERE (3:30)
4. SONG FROM "MOULIN ROUGE" (2:23)
5. TOO YOUNG (2:49)

(RLP 7527 A)

BILL GRAUER PRODUCTIONS INC.
NEW YORK CITY



RIVERSIDE

LONG PLAYING

MICROGROOVE

The Strings Sing Again!:

THE KNIGHTSBRIDGE STRINGS

RLP 7527

SIDE 2

1. CATCH A FALLING STAR (1:55)
2. POOR PEOPLE OF PARIS (2:02)
3. YOU BELONG TO ME (2:55)
4. MY FOOLISH HEART (3:24)
5. TAMMY (2:57)

(RLP 7527 B)

BILL GRAUER PRODUCTIONS INC.

NEW YORK CITY


LIBERTY RECORDS, INC. LOS ANGELES 28, CALIF.
LIBERTY
GOLDEN
MOVIE GREATS
LRP 3306 1
1. RETURN TO PARADISE - Henry Mancini
(Tiomkin-Washington) Remick Music Corp.-ASCAP-2:31
2. THEME FROM EXODUS - Eddie Heywood
(Ernest Gold) Chappell & Co., Inc.-ASCAP-2:15
3. THE WILD ONE - Martin Denny
(Leith Stevens) Mills Music, Inc.-ASCAP-1:45
4. THE KING OF KINGS THEME - Felix Slatkin
(Miklos Rozsa) Robbins Music Corp.-ASCAP-2:38
5. AN AFFAIR TO REMEMBER - Pete King
(Warren-Adamson-McCarey) Leo Feist, Inc.-ASCAP-2:38
6. NEVER ON SUNDAY - Si Zentner
(M. Hadjidakis) Sidmore Music Corp.-
Esteem Music-BMI-2:33


LIBERTY RECORDS, INC. LOS ANGELES 28, CALIF.
GOLDEN
MOVIE GREATS
LIBERTY
LRP-3306 2
1. THEME FROM LAWRENCE OF ARABIA - Felix Slatkin
(Maurice Jarre) Gower Music, Inc.-BMI-2:00
2. THEME FROM "THE APARTMENT" - Eddie Heywood
(Charles Williams) Mills Music, Inc.-ASCAP-3:02
3. LOVE THEME FROM "EL CID" - Clyde Otis
(Miklos Rozsa) Robbins Music Corp.-ASCAP-2:05
4. RUBY - Martin Denny
(Roemheld-Parish) Miller Music Corp.-ASAP-2:27
5. SONG WITHOUT END - Harry Sukman
(Washington-Stoloff-Duning) Columbia Pictures
Music Corp.-ASCAP-3:08
6. WALK ON THE WILD SIDE - Si Zentner
(Elmer Bernstein) Columbia Pictures
Music Corp.-ASCAP-2:35

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Mercury®
RECORDS

135 205 MCY	33 1/3	STEREO
B.I.E.M. · CHAPPELL & Co. Ltd. LONDON · EDITIONS FRANCE MELODIE · LONDON FRANCIS DAY & HUNTER BERLIN · PARIS	135 205.1 Y MADE IN HOLLAND	1

MOST POPULAR MOVIE HITS AS STYLED BY CUGAT

1. **Zip-a-dee do-dah** (Wrubel/Gilbert)
2. **Love is a many splendored thing** (Fain/Webster)
3. **The guns of Navarone** (Tiomkin/Webster)
4. **The green leaves of summer** (Tiomkin/Webster)
5. **It might as well be spring** (Rodgers/Hammerstein II)
6. **La dolce vita** (Rota/Verde)

XAVIER CUGAT
and his Orchestra

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Mercury®
RECORDS

135 205 MCY		33 1/3	STEREO
B.I.E.M. · CHAPPELL & Co. LONDON · EDITIONS FRANCE MELODIE		135 205.2 Y MADE IN HOLLAND	2

MOST POPULAR MOVIE HITS AS STYLED BY CUGAT

1. **Flying down to Rio** (Kahn/Eliscu/Youmans)
2. **High noon** (Tiomkin/Washington)
3. **Al di la** (Donida/Mogol)
4. **Moon river** (Mancini/Mercer)
5. **Over the rainbow** (Arlen/Harburg)
6. **Around the world in 80 days** (Adamson/Young)

XAVIER CUGAT
and his Orchestra


Villar
TMK ® REGISTERED • MARCAS REGISTRADAS ®
ILOCANO SONGS
RAYE LUCERO
MLP 5064-S
SIDE 1
1. O NARANYAG A BULAN (P. D.)
2. NAM NAMAC (P. D.)
3. APAGDARICMAT NGA ORAS (P. D.)
4. DAWATEC KENCA (P. D.)
5. PAIT TI AYAT (P. D.)
6. AGMUR MURAYCA (P. D.)
MFD. BY MARECO INC. • 131 DEL MONTE AVE. QUEZON CITY, PHILIPPINES
DYNAMIC STEREO

Villar

TMK ® REGISTERED • MARCAS REGISTRADAS ®

ILOCANO SONGS
RAYE LUCERO

MLP 5064-S

SIDE 2

1. PINAKBET (P. D.)
2. NASLAG A BITUEN (P. D.)
3. LADAWAN (P. D.)
4. NACALCALDAANG (P. D.)
5. NABANGLO A ROSAS (P. D.)
6. TONTONTONNENNACA TOY AYAT (P. D.)

MFD. BY MARECO, INC. • 131 DEL MONTE AVE., QUEZON CITY, PHILIPPINES

DYNAMIC STEREO


MLS 5118
ALANG-ALANG SA PAGIBIG
RUBEN TAGALOG
Side 1 Stereo
1. ALANG-ALANG SA PAGIBIG (R. Tagalog)
2. DI KA MAGLALAHO (A Torres)
3. NABABATID KO (T. Salcedo-S. Ramos)
4. KUNG MALAYA LANG AKO
(P. Vergara)
5. INAAMIN KO NG LAHAT
(T. Salcedo-L. Celerio)
6. PATAWARIN MO LAMANG
(A. Torres)
TMK (s) REGISTERED • MARCA (s) REGISTRADA (s)
MARECO, INC. • 131 DEL MONTE AVENUE
QUEZON CITY • PHILIPPINES


MLS 5118
ALANG-ALANG SA PAGIBIG
RUBEN TAGALOG
Side 2 Stereo
1. NAPANAGINIP KO (R. Tagalog)
2. AKO'Y MAY ALINLANGAN
(A. Torres R. Tagalog)
3. MAKASALANAN (F. Buencamino, Jr -L. Celerio)
4. DI NA AKO IIBIG (A. Torres)
5. NAIS KONG MAGBAGONG BUHAY
(P. Vergara)
6. WALANG MAKIKIALAM
(B. Gonzalez-L. Celerio)
TMK(s) REGISTERED • MARCA(s) REGISTRADA (s)
MARECO, INC. • 131 DEL MONTE AVENUE
QUEZON CITY • PHILIPPINES



STEREO

FS-1011 A
(30,301)

®

reprise:

FRANK SINATRA

Arranged & Conducted by
Nelson Riddle

SINGS DAYS OF WINE AND ROSES, MOON RIVER

And Other Academy Award Winners

1. DAYS OF WINE AND ROSES (Mancini-Mercer)
2. MOON RIVER (Mancini-Mercer)
3. THE WAY YOU LOOK TONIGHT (Kern-Fields)
4. THREE COINS IN THE FOUNTAIN (Cahn-Styne)
5. IN THE COOL, COOL, COOL OF THE EVENING (Mercer-Carmichael)
6. SECRET LOVE (Webster-Fain)

Manufactured by
Bristol Productions

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.



STEREO

FS-1011 B
(30,302)

®

reprise

FRANK SINATRA

Arranged & Conducted by
Nelson Riddle

SINGS DAYS OF WINE AND ROSES, MOON RIVER

And Other Academy Award Winners

1. SWINGING ON A STAR (Burke-Van Heusen)
2. IT MIGHT AS WELL BE SPRING (Rodgers-Hammerstein II)
3. THE CONTINENTAL (Magidson-Conrad)
4. LOVE IS A MANY-SPLENDORED THING (Fain-Webster)
5. ALL THE WAY (Cahn-Van Heusen)

Manufactured by

Bristol Productions

MADE IN U.S.A. • WARNER BROS RECORDS, INC.


RECORDS
STEREO
R-5002-S
REGISTERED TRADE MARK
R J.V. ENTERPRISES
MANILA. PHILIPPINES
DAHIL SA ISANG BULAKLAK
RIC MANRIQUE, JR.
SIDE A
1. ALIW
(J. Silos, Jr. - M. P. Villar) - 3:20
2. DAHIL SA ISANG BULAKLAK - (L. Silos M. P. Villar) - 3 40
3. MAHIWAGA - (A Torres - M. P Villar) - 2:45
4. KAHAPON LAMANG - (A. Torres - M. P Villar) - 3.40
5. PATAK NG LUHA
(A. Torres - M. P. Villar) - 2:45
6 AWA MO'Y NASAAN - (D. Salustiano - M. P Villar) - 3:20
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RECORDS
STEREO
R-5002-S
REGISTERED TRADE MARK
R.J.V. ENTERPRISES
MANILA. PHILIPPINES
DAHIL SA ISANG BULAKLAK
RIC MANRIQUE, JR.
SIDE B
1 BULAKLAK MAN AY LUPA
(A. Torres - M. P. Villar) - 4:10
2. IKAW ANG DAHILAN - (A. Torres - M. P. Villar) - 3:40
3. TANONG NG PUSO - (B. Torres - M P. Villar) - 3:25
4. WALA KUNDI IKAW - (P. D. - M. P. Villar) - 3:10
5. ANG LAGI KONG DALANGIN
(A. Torres - M P. Villar) - 3:15
6. BAKIT KA NARITO (A. Pelayre - M. P. Villar) - 2:40
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SIDE 1

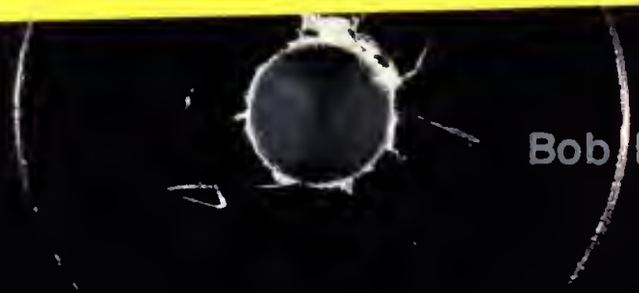
OPEN UP YOUR HEART

Saint Paul Baptist Church Choirs
in Concert

Lonnie E. Miller, Director

mfg. by Century RECORDS

STEREO
42198



Recorded by:
Bob Davis Sound Productions
Charlotte, N.C. 28210
Engineer: Earl Justice

1. **I Was Glad** - Arr. Hawkins (2:58)
2. **Open Up Your Heart** - BMI (5:38)
   (Soloist, J. Jones)
3. **Come, Thou Almighty King** - Arr. Cleveland (3:55)
   (Soloist, S. Hendricks)
4. **Come Ye Disconsolate** - Arr. Flack/Hathway (4:58)
   (Soloists, D. Miller and J. Jones)
5. **What A Friend** - Arr. Cleveland (4:44)
   (Soloist, M. Moore)

33⅓

SIDE 2

OPEN UP YOUR HEART

Saint Paul Baptist Church Choirs
in Concert

Lonnie E. Miller, Director

mfg. by Century RECORDS

STEREO
42198

Recorded by:
Bob Davis Sound Productions
Charlotte, N.C. 28210
Engineer: Earl Justice

1. **It Pays to Serve Jesus** - Arr. M. Woods (4:43)
   (Soloist, C. Cherry)
2. **Something Within** - BMI (6:35)
   (L. Harris, Guest Soloist)
3. **I'll Do His Will** - Arr. Cleveland (6:41)
   (Soloist, S. Hendricks)
4. **A Mighty Good Day** - Arr. M. Woods (4:34)
   (Soloist, P. McCree)

33⅓

EPIC

CHOPIN

NEW TIME

The Jazz Vibes of GUY BOYER

LN 24226

SIDE 1

XEM 115212

1. VALSE DU PETIT CHIEN (Op. 64, No. 1 in D-flat Major)
2. VALSE (Op. 64, No 2 in C-sharp Minor)
3. BERCEUSE (Op. 57 in D-flat Major)
4. VALSE DE L'ETUDE (Op. 69, No. 1 in A-flat Major)
5. TRISTESSE (Etude Op. 10, No. 3 in E Major)
6. VALSE BRILLANTE (Op. 34, No. 3 in F Major)

-F. Chopin-

Arranged by G. Boyer

"EPIC" MARCAS REG. T.M. PRINTED IN U.S.A.

EPIC

CHOPIN

NEW TIME

The Jazz Vibes of GUY BOYER

LN 24226

SIDE 2

XEM 115213

1. MAZURKA (Op. 7, No. 1 in B-flat Major)
2. ANDANTE SPIANATO (Op. 22 in G Major)
3. GRANDE VALSE BRILLANTE (Op. 18 in E-flat Major)
4. PRELUDE (Op. 28, No. 4 in E Minor)
5. MAZURKA (Op. 17, No. 4 in A Minor)
6. FANTAISIE IMPROMPTU (Op. 66 in C-sharp Minor)

-F. Chopin-

Arranged by G. Boyer

EPIC MARCAS REG. T.M. PRINTED IN U.S.A.


NEW
RECORDS
"SURE HAVIN' FUN"
CURLY'S HAT BAND
Produced by Curly's Hat Band & Jim Hendrick
CURLY A
SIDE ONE
Runnin' From The Law 5:06 (R. Hendrickson)
Still On My Mind 2:47 (R. Hendrickson)
Ride 'Em Cowboy 3:59 (T. Winch)
Sure Havin' Fun 2:16 (R. Hendrickson, G. Shaw, A. Hendrickson)
Lay Down Your Love 4:38 (R. Hendrickson)
©1981 N.E.W. Records Corporation



"SURE HAVIN' FUN"

CURLY'S HAT BAND

Produced by Curly's Hat Band & Jim Hendrick

CURLY B **SIDE TWO**

Lookin' For Someone To Love 2:10	(R. Hendrickson, G. Shaw, A. Hendrickson)
Sweet Light Of Dawn 5:39	(T. Winch, R. Hendrickson)
Wishin' You Were Here 3:16	(R. Hendrickson, A. Hendrickson)
Say You'll Love Me 4:15	(R. Hendrickson)
Southbound Train 2:30	(R. Hendrickson, A. Hendrickson)

℗1981 N.E.W. Records Corporation



DLP 1006 ℗ ℃ 1983
DOLPHIN RECORDS
P.O. BOX 8744
DURHAM NC 27707

ALL SONGS
© TENESMUS MUSIC
PEAR-SHAPED TUNES
BMI

SIDE ONE

THE ACCELERATORS

LEAVE MY HEART

LEAVE MY HEART *2:59*
DUNCAN

TONIGHT *3:29*
DUNCAN

SHE'S THE ONLY GIRL I CAN STAND *2:59*
DUNCAN/WILBANKS

TERMINAL CAFE *3:44*
DUNCAN

THE ALIEN WAY *3:23*
DUNCAN

HER FACE *3:22*
DUNCAN



DLP 1006 ℗ ℃ 1983
DOLPHIN RECORDS
P.O BOX 8744
DURHAM NC 27707

ALL SONGS
© TENESMUS MUSIC
PEAR-SHAPED TUNES
BMI

SIDE TWO

THE ACCELERATORS

LEAVE MY HEART

REGINA *3:51*
DUNCAN

SHE'S FIFTEEN *2:22*
DUNCAN WILBANKS SUMEREL

STILETTO *3:59*
DUNCAN

TORE UP *2:28*
DUNCAN

TWO GIRLS IN LOVE *3:03*
DUNCAN TATE

JENNY *3:38*
DUNCAN



SIDE ONE
DJLPA-6

STEREO
(DJLPA-6 A)
℗ 1976 G.G.A. LTD.

"TWILIGHT ASYLUM"

Oscar

1. **TWILIGHT ASYLUM 3:13**
   (Brian McGladdery) Dick James Music, Inc.
2. **KEVIN'S MAGIC AEROPLANE 3:23**
   (Brian McGladdery) Dick James Music Inc.
3. **HIGH ON LIFE 3:01**
   (Brian McGladdery) Dick James Music, Inc.
4. **THREE CHEERS FOR THE WORKING MAN 3:42**
   (Brian McGladdery) Dick James Music, Inc.

Orchestral arrangements by Cliff Wade
Produced by Geoff Gill

DISTRIBUTED BY AMHERST RECORDS, 355 HARLEM ROAD, BUFFALO, NEW YORK 14224


DJM
RECORDS
SIDE TWO
DJLPA-6
STEREO
(DJLPA-6 B)
℗ 1975 G G A LTD.
"TWILIGHT ASYLUM"
Oscar
1. REMEMBER THE STAR 2:05
(Brian McGladdery) Geoff Gill) Dick James Music Inc.
2. IN THE MORNING 3:30
(Brian McGladdery) Dick James Music, Inc.
3. JEREMY 3:22
(Brian McGladdery) Dick James Music, Inc.
4. OLD SOLDIERS NEVER DIE 3:14
(Brian McGladdery) Dick James Music, Inc.
5. TAKE ME BACK TO THEM GOOD OLD DAYS 3:31
(Brian McGladdery) Dick James Music, Inc.
Orchestral arrangements by Cliff Wade
Produced by Geoff Gill
DISTRIBUTED BY AMHERST RECORDS, 355 HARLEM ROAD, BUFFALO, NEW YORK 14224

INTERNATIONAL

LOS LINCES

INT - 912
SIDE A

COMPATIBLE
STEREO



1. SIN TU AMOR SOY UN COBARDE - 3:07
   (P. Gerald/P. Aguilera) Ed. Intersong
2. Y NUNCA PODREMOS UNIRNOS - 3:45
   (Conte/Famularo/Cora/Cicerone) Ed. Intersong
3. EN EL CIELO PARA DOS SIEMPRE HAY LUGAR - 3:03
   (Dino Ramos/A. Vargas) Ed. Intersong
4. MARIA CELESTE - 2:56
   (Buonsanti/Fernandez)
5. COMO NO VAMOS A PENSAR - 4:03
   (D. R.) Ed. Intersong
6. SI FUERA YO POETA - 2:30
   (Dino Ramos) Ed. Intersong

℗1976, International Records
DISTRIBUTED BY
FANIA RECORDS, INC.


INTERNATIONAL
LOS LINCES
INT - 912
SIDE B
COMPATIBLE
STEREO
1. ESTOY CARGANDO UNA CRUZ - 3:12
(L. Francen/Livi) Ed. Korn
2. COMO TE QUIERO, COMO TE AMO - 3:10
(Dino Ramos/Novarro) Ed. Intersong
3. NUEVA FLOR - 3:50
(Palmeira/Zan) Ed. Fermata
4. BUSCANDO UN ANGEL - 3:05
(Conte/Famularo/Cora/Alonso) Ed. Intersong
5. YA VAN DOS ANOS - 3:20
(Gerard/Aquilera) Ed. Intersong
6. UNA ESTRELLA EN TUS OJOS - 3:30
(Conte/Famularo/Cora/Cicerone) Ed. Intersong
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DISTRIBUTED BY
FANIA RECORDS, INC.



RECORDS INC.

HIS

SL 14747 SA

SIDE 1
33 1/3 RPM

1. COMFORT ME (5:30)
(J.Herndon)
(Screen Gems-EMI Music, Inc.-BMI)
2. TOUCH NOT MY ANOINTED (3:20)
(Theodore B. Marlock)
(Arisav Music, Inc.-SESAC)
3. GONE AWAY (4:15)
(Robinson-Osborne)
(Jobete Music, Inc.-ASCAP)
4. JESUS PAID IT ALL (6:30)
(Public Domain)
5. WHO CAN I RUN TO (4:32)
(Austin-Roebuck-Simmons)
(Mighty Tree Music)

℗1983, Savoy Records, Inc.

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RECORDS INC.

H I S

SL 14747 SB

SIDE 2
33 1/3 RPM

1. WHEN THE LORD DELIVERS ME (5:00)
(Rita Thomas-Lyrics, Mark Gary-Music)
(Arisav Music, Inc.-SESAC)
2. HE'S WORTHY TO BE PRAISED (5:25)
(Charles Fortney)
(Arisav Music, Inc.-SESAC)
3. WE HAVE GATHERED IN THE NAME OF JESUS (5:42)
(Public Domain)
4. KEEP ME IN YOUR CARE (4:36)
(Rita Thomas-Lyrics, Mark Gary-Music)
(Arisav Music, Inc.-SESAC)

℗1983, Savoy Records, Inc.

Manufactured and Distributed by Savoy Records. 200 West 57th St. New York, N.Y. 10019

KANTATA

A S I K O (6.07)

(L. DODOU, K. SYLVESTER & F. AMOO)

PUBLISHED BY OVAL MUSIC LTD

℗ & © 1984 OVAL RECORDS LTD

OVALT 30/12A



KANTATA

D U K E (5.34)

(LEE DODOU & EDDIE SEY)

PUBLISHED BY OVAL MUSIC LTD

℗ & © 1984 OVAL RECORDS LTD

OVALT 30/12 A A



OVAL


CAROLE TARAN
and the
THE SOUTH BEACH BAND
Limba
Limba Lambada
WIZARD RECORDS
SE-1990-1
33⅓ rpm
SIDE A
Time: 6:43
(WITH CROWD)
EXTENDED DANCE MIX
Francisco, Secada, Perez-Feria, Lewis, Taran
(Shoestring Music - BMI)
℗ 1990 - Special Events, Inc.
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CAROLE TARAN
and the
THE SOUTH BEACH BAND
Limba Limba Lambada
SIDE B
Time: 6:43
WIZARD RECORDS
SE-1990-1
33⅓ rpm
(WITHOUT CROWD)
EXTENDED DANCE MIX
Francisco, Secada, Perez-Feria, Lewis, Taran
(Shoestring Music - BMI)
℗ 1990 Special Events, Inc.
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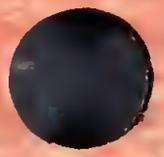

ASCENSION
RECORDS
MUSIC AND THE UNDERGROUND RAILROAD
The Kim and Reggie Harris Group
33 1/3
STEREO
SIDE 1
KRH 002
1. NO MORE AUCTION BLOCK FOR ME (2:50)
2. HARRIET TUBMAN / STEAL AWAY (5:44)
3. GO DOWN MOSES (2:52)
4. SINNER PLEASE DON'T LET THIS HARVEST PASS (3:34)
℗ & © K & R. Harris
1984
Ascension Records, P.O. Box 18871, Phila., Pa. 19119

ASCENSION
RECORDS

MUSIC AND THE UNDERGROUND RAILROAD

The Kim and Reggie Harris Group

33 1/3
STEREO



SIDE 2
KRH 002

1. DEEP RIVER / SWING LOW SWEET CHARIOT (3:18)
2. FOLLOW THE DRINKING GOURD (2:05)
3. GREAT DAY (1:36)
4. HEAVEN IS LESS THAN FAIR (4:13)
5. FREE AT LAST (2:09)
6. KEEP THE DREAM ALIVE (3:48)

℗ & © K & R. Harris

1984

Ascension Records, P.O. Box 18871, Phila., Pa. 19119

STRICTLY TABOO

1. TABOO ZOO "Lust For Love" (Doty-Shannon) 3:50
2. THE CONDITIONZ "Flt. 19" (B. Nye) 2:40
3. MIRROR IMAGE "Division" (Mirror Image) 3:44
4. THE PRESS "Skeleton" (The Press) :59

SIDE A STEREO
TR-999-LPA

Taboo

5. GARRY BAUN "Invisible Man" (G. Baun) 2:54
6. THE MILLER BROS. "Sweet Sue" (R. Miller) 3:47
7. McGUIRE "All These Things" (McGuire-Mitchell) 3:49

All Songs published by
OUR DAUGHTER FAVORITE MUSIC
BMI

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8033 SUNSET BLVD., STE. 472 - LOS ANGELES, CA 90046 - MADE IN USA

STRICTLY TABOO

1. THE SEDANS "Cigars And Cigarettes" (R. Torres) 4:09
2. O'VERLIN "Part of Me" (M. O'Verlin) 4:45
3. NATIVE LANGUAGE "Life Journey" (L. Denti) 4:37
4. THE TURN "Talkin' Police Brutality Blues" (J. Reavis) 2:25

SIDE B STEREO
TR-999-LPB

Taboo

5. WHEN KIDS ARE ALONE "Clouds Colliding" (When Kids Are Alone) 4:01
6. RESISTANCE "South Africa...No Turning Back" (T. Steward) 3:45
7. DOPPEL GANG "Places In My Heart" (Safire-Perry) 4:18

All Songs published by
OUR DAUGHTER FAVORITE MUSIC
BMI

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8033 SUNSET BLVD., STE. 472 - LOS ANGELES, CA 90046 - MADE IN USA

kalinda

© 1980 K.H. Records

"SOMETHING SPECIAL"
EXPLAINER

SIDE ONE

BAX 001 A

1. MONARCHY
2. HE LOVES DISCO
3. THE TABLE IS TURNING
4. STRINGS

Distributed by:
K. H. Records, Miami, Fla. 33155

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kalinda

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"SOMETHING SPECIAL"
EXPLAINER

SIDE TWO

BAX 001 B

1. THE MORE YOU LOOK, THE LESS YOU SEE
2. HE GONE AWAY
3. THE CAUSE YOU CREATE
4. MATRIMONY

Distributed by:
K. H. Records, Miami, Fla. 33155

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Michael Behnan

SIDE ONE:

Gracie (4:34)
Georgia on a Horn (3:17)
Right Where It Hurts (2:46)
Mouse's Blues (2:59)
Stuck Inside This Bottle (4:43)

® Mad Dog
Records 1979



Stereo MDR 1001

All songs by Michael Behnan, ©1979, CAPAC,
except "Georgia on a Horn" by John Jackson,
Tradition Music Co., BMI.

Night Shift Life

Michael Behnan

SIDE TWO:

Night Shift Life (3:42)
Taxi Song (3:14)
Busted Guitar, Broken Heart (2:31)
Hero From the War (4:40)
Where Did My Street Go? (2:27)

® Mad Dog
Records 1979



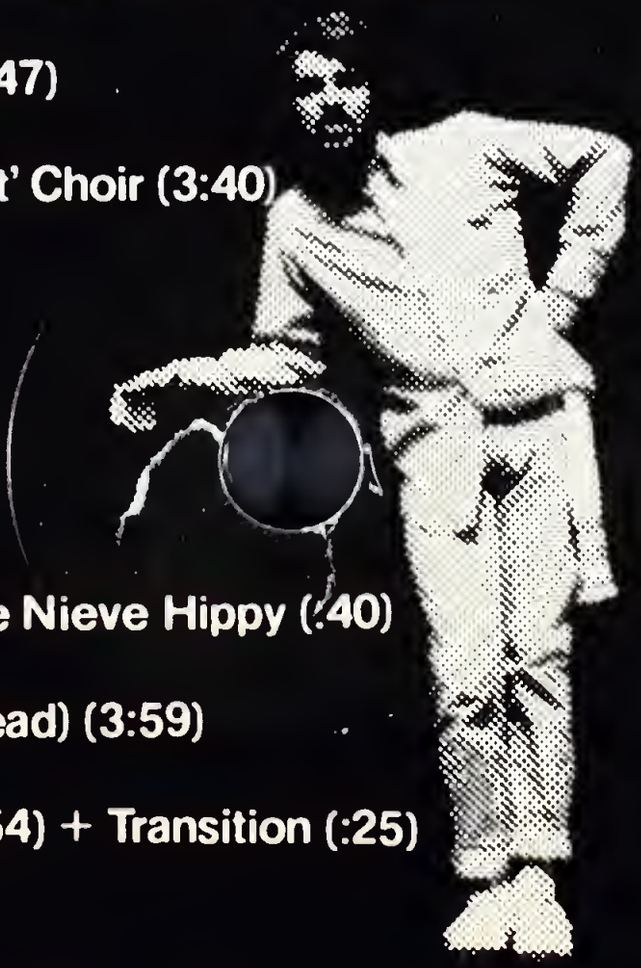
Stereo MDR 1001

All songs by Michael Behnan, ©1979, CAPAC

Night Shift Life

FOLKS

1. Me and The Bear (2:55)
2. Stay For A While (Borrow Time) (3:06)
3. O! Bill Sparrow (2:47)
4. The Hobo 'No-Concert' Choir (3:40)



FLIP SIDE
SIDE F

5. The Straight Story of The Nieve Hippy (:40)
6. D. (Kentucky in My Head) (3:59)
7. Music in My Soul (1:54) + Transition (:25)
8. Chambers Street Lullabye (Sweet Memory) (3:39)

All songs copyright Ⓟ © Joseph H. Lipinski: 1980

ROCKERS

SIDE R

1. Friday Rock and Roll Shirt (3:25)
2. Runnin' Loose (2:41)
3. A Few Less Dues (2:19)



FLIP SIDE

4. Running Away (4:06)
5. Bring Me A Woman (2:38)
6. Feets (3:01)
7. Sweet Nancy (3:37)

All songs copyright (P) (c) Joseph H. Lipinski: 1980

Side 1 Stereo

CASX-2553 (CASX-2553-A)

RCA

Peace Train

Ben McPeek

1 Peace Train (Cat Stevens)

Camden

2 Imagine (John Lennon)
3 Talk It Over In The Morning (Williams/Nichols)
4 One Less Bell To Answer (Bacharach/ David)
5 He's So Fine (R. Mack)

All Selections

dynaflex

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TORONTO, CANADA


Side 2 Stereo
CASX-2553 (CASX-2553-B)
RCA
Peace Train
Ben McPeek
1 Admiral Halsey
(Paul & Linda McCartney)
Camden
2 Superstar (Russell–Bramlett)
3 Gypsies, Tramps & Thieves
(Bob Stone)
4 Never My Love (Dan & Dick Addrisi)
5 Everything's Alright
(Rice/ Webber)
All Selections
MAPL
dynaflex
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COMPOSERS RECORDINGS INC.

CRI

RICHARD WERNICK
HAIKU OF BASHŌ

NEVA PILGRIM, soprano
CONTEMPORARY CHAMBER PLAYERS of
THE UNIVERSITY of CHICAGO
RICHARD WERNICK, conductor

SIDE 1

CRI SD 379 - A
stereophonic

MOONSONGS FROM THE JAPANESE

NEVA PILGRIM, soprano

℗ 1977 Composers Recordings, Inc.

COMPOSERS RECORDINGS INC.

CRI

DAVID JOHN BOROS

ANECDOTE OF THE JAR and
PIANO INTERLUDE
(The Pleasures of Merely Circulating)

MARTIN BOYKAN, piano; ALAN NAGEL, bass,
DAVID SATZ, bass clarinet
BRANDEIS CHAMBER CHORUS
JAMES OLESEN, conductor

SIDE 2

CRI SD 379 - B
stereophonic

YET ONCE AGAIN

CONSTANCE BOYKAN, flute

WEDDING MUSIC

GEORGE FISHER, piano

℗ 1977 Composers Recordings, Inc


SIRE®
Warner Bros.
Music Ltd.
SIDE 1
STEREO
Manufactured
in the UK
45 RPM
W 9451(T)
(920177-0)
W 9451(T) A
℗ 1983 Sire
Records Company
THIS MUST BE THE PLACE (Naive Melody)
(FULL LENGTH VERSION)
(David Byrne/Chris Frantz/Jerry Harrison/Tina Weymouth)
From the album 923883-1 SPEAKING IN TONGUES
TALKING HEADS
Produced by the Talking Heads
a Warner Communications Company
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Distributed by wea Records Ltd., 20, Broadwick St. London W1.



SIRE

45 RPM 12"
SIDE TWO
STEREO
Warner Bros.
Music Ltd.

W 9451 (T)
W 9451 (T) B*
(920177-C)
℗ 1983 Sire
Records Company

MOON ROCKS

(David Byrne/Chris Frantz/Jerry Harrison/Tina Weymouth)

TALKING HEADS

Produced by the Talking Heads
From the album 923883-1 "Speaking In Tongues"

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by

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BRROKLYN, N.Y. 11203
(718) 282–7709

Made in U.S.A.

Produced & Arranged
by SLY & ROBBIE
(TAXI PRODUCT)

WENDIS 3027
A SIDE
STEREO 45 RPM

COULD IT BE I'M FALLING IN LOVE

(HOME T 4)
HOME T 4

WORLD
ENTERPRISE

Made in U.S.A.

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&
Distributed
by

WORLD ENTERPRISE RECORDS
4905 CHURCH AVENUE
BRROKLYN, N.Y. 11203
(718) 282–7709

Made in U.S.A.

Produced & Arranged
by SLY & ROBBIE
(TAXI PRODUCT)

WENDIS 3027
A SIDE
STEREO 45 RPM

LOVE IS WHERE YOU FIND IT

(HOME T 4)
HOME T 4

WORLD
ENTERPRISE

Made in U.S.A.

SIXTH REVELATION

UPLIFTMENT

PROD. & ARRN.
BY:
SIXTH REVELATION

DIST. BY:
Dub Party Int'l.

Dist. In USA BY:
JAR PRODUCTIONS

SIDE A

(1) RESPECT DUE (Dick)
(2) BABY (Dick)
(3) BEHOLD JAH COMING (Keith)
(4) UPLIFTMENT (Mike)
(5) LIFE (Mike)

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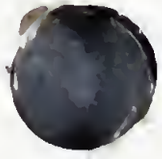
SIXTH REVELATION

UPLIFTMENT

PROD. & ARRN.
BY:
SIXTH REVELATION

DIST. BY:
Dub Party Int'l.

Dist. In USA BY:
JAR PRODUCTIONS



SIDE B

(1) ARISE (Mike)
(2) SHOW LOVE (Mike)
(3) CONSCIOUS DREAMER (Keith)
(4) DUB PARTY (Dick)
(5) BUBBLING TIME (Dick)

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Witty
Produced by: WITTY
MM 052
45 RPM
WITTY
Tel:
(212) 379-5085
Distributed by:
MUSIC MASTER
817 Utica Avenue
Brooklyn, NY 11203
(718) 342-3569
85 VISSION
SHELLY TUNDER
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Witty
Produced by:
WITTY
45 RPM
WITTY
Tel:
(212) 379-5085
VERSION
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CARRON
RECORDS

SIDE 1
L-100261A
Distributed By:
ISLAND IN THE SUN
RECORDS, INC.
99-18 NORTHERN BLVD.
CORONA, NY 11368
(718) 639-8795

Produced By:
DONNY MARSHALL
Arranged By:
DONNY MARSHALL
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LEVEL VIBES

by MANIFEST

CARRON
RECORDS

SIDE 2
L-1002618
Distributed By:
ISLAND IN THE SUN
RECORDS, INC.
99-18 NORTHERN BLVD.
CORONA, NY 11368
(718) 639-8795

Produced By:
B. WHITELY &
MICHAEL TAYLOR
Arranged By:
B. WHITELY &
MICHALE TAYLOR
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SAFE

by MANIFEST



JL-478-A

Produced by
Kic Music Makers
609-392-0148

SIDE ONE

MURDER

KAYAWAH

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Fu-Cha Sound Records & Tapes



JL-478-B

Produced by
Kic Music Makers
609-392-0148

SIDE TWO

PAY OUR DUES

KAYAWAH

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Fu-Cha Sound Records & Tapes

TAFARI

RECORDS

Arranged by
E. Lowe
N. Elliot
Dist. by
TAFARI
384-5406

Produced by
TAFARI
Recording Co.
CAT. NO.
JET-251A
Exec. Producer:
H. Brown

ONE MAN BAND

(Adapted)

LITTLE ROY

TAFARI

RECORDS

Arranged by
E. Lowe
N. Elliot
Dist. by
TAFARI
384-5406



Produced by
TAFARI
Recording Co.
CAT. NO.
JET-251B
Exec. Producer:
H. Brown

ONE MAN

(E. Lowe)

LITTLE ROY


Germain
RECORDS
Dist. by Jetstar
961-5818
& E.M.I. Records
DGT 21A
Copyright Control
WOMAN IN LOVE
(A. Gibb)
Audrey Hall
Made in England
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Germain
RECORDS
Dist. by Jetstar
961-5818
& E.M.I. Records
DGT 21B
Beverley Music
VERSION
Audrey Hall
Made in England
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system of life
luv is cool
Kenny Hayes remix (8.28)
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system of life
luv is cool
In-house mix (7.12)
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Ends of the Earth

Eric Kupper - Club	**6.57**
Eric Kupper - Dub	**6.40**



Ends of the Earth

Peter Presta - Tribal Club	**6.52**
Peter Presta - Tribal Dub	**6.50**

VEGAS



SIDE A
STEREO
74321 124651
74321 124651 A‡
45 RPM

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1. SHE
(Aznavour/Kretzmer)
2. SHE (Disco Mix)
(Aznavour/Kretzmer)

Standard Music Ltd.

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VEGAS



SIDE B
STEREO
74321 124651
74321 124651 B‡
45 RPM

℗ 1992 The copyright in this sound recording is owned by BMG Ariola Muenchen GmbH.

1. SHE (Rapino Brothers Mix)
(Aznavour/Kretzmer)
Remix & Additional Production by The Ratino Brothers for Stephen Budd Management

2. SHE (Disco Mix – Instrumental)
(Aznavour/Kretzmer)

Standard Music Ltd.

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THE KNIFE
THE "O" BAND

UNITED ARTISTS RECORDS

UALA 816H

STEREO
SIDE 1

1) LOOK TO THE LEFT, LOOK TO THE RIGHT * 3:13
(R. Califomia) Rondor Music Ltd.
2) ALMOST SATURDAY NIGHT * 3:00 (J. Fogerty) Intersong Mus. Ltd.
3) I'M GONNA LEAVE YOU 3:28 (C. Anders/J. Pickford)
4) STRANGE LOVIN' 4:01 (J. Bannister/J. Pickford)
5) BACK ALLEY LIGHTNING 4:26 (J. Bannister)
Bands 3,4,5. Published by Warner Brothers Music Ltd.

Produced by: Del Newman
Engineer: Richard Dodd, Except *
Produced by Doug Bennett and The "O" Band
Engineer: Doug Bennett, assisted by
Nigel Brooke–Hart
Album re–mixed by
Doug Bennett

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UNITED ARTISTS RECORDS

THE KNIFE
THE "O" BAND

UALA 816H

STEREO
SIDE 2

1) TIME SEEMS TO FLY 3:46 (C. Anders)
2) THE KNIFE 8:38 (J. Pickford)
3) GOT TO RUN 4:15 (J. Pickford/J. Bannister)
4) VENUS AVENUE 4:47 (C. Anders)
All Bands Published by Warner Brothers Music Ltd.

Produced by: Del Newman
Engineer: Richard Dodd
Album re-mixed by Doug Bennett

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OUR GANG ENTERTAINMENT



TEMPTATION

MIRUS

OGG 60001
(006331273)

Loaned for
promotion only

Side 1
STEREO
33 1/3 RPM

Linx

1. Hang On (3:04)
(G. Orr, B. Scheel, K. Mazey, K. Mazey)
2. Temptation (3:33)
(P. Christensen, G. Orr, K. Mazey, B. Scheel, K. Mazey)
3. Gone Are The Times (The Last Tango) (3:08)
(P. Christensen)

Produced by Gary Loizzo for Our Gang Entertainment
All songs published by Murios Publishing,
Inc. and Mighty Matthew Music (ASCAP)
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OUR GANG ENTERTAINMENT



TEMPTATION

Side 2
STEREO
33 1/3 RPM

MIRUS MUSIC INC.

OGG 60001
(006331274)

Loaned for promotion only

1. Shadow Of Myself (4:28)
(P. Christensen)
2. Can't Get Enough (4:09)
(K. Mazey, B. Scheel, K. Mazey)
3. Long Live Rock (3:39)
(P. Christensen, G. Orr, K. Mazey, B. Scheel, K. Mazey)

Produced by Gary Loizzo for Our Gang Entertainment
All songs published by Murios Publishing, Inc. and Mighty Matthew Music (ASCAP)
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JET LP 222 A

Jet RECORDS

Original sound recording
made by Monster Productions.

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exclusive licensees for the UK.

MAGNUM II

SIDE 1

JET LP 222
STEREO

℗1979 JET LTD.

1. **GREAT ADVENTURE** (Clarkin) *4:49*
2. **CHANGES** (Clarkin) *3:13*
3. **THE BATTLE** (Clarkin) *2:06*
4. **IF I COULD LIVE FOREVER** (Clarkin) *3.59*
5. **REBORN** (Clarkin) *5:40*

All arrangements
by Magnum.

Produced by
Leo Lyons.

All titles published by Aviation Music

Monster.
PRODUCTION

Distributed by CBS Records
Made in England.

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JET LP 222 B

Jet RECORDS

Original sound recording made by Monster Productions.

Jet Records are the exclusive licensees for the UK.

MAGNUM II

SIDE 2.

JET LP 222
STEREO
℗ 1979 JET LTD.

1. **SO COLD THE NIGHT** (Clarkin) *3:55*
2. **FOOLISH HEART** (Clarkin) *3:07*
3. **STAYIN' ALIVE** (Clarkin) *3:18*
4. **FIREBIRD** (Clarkin) *4:45*
5. **ALL OF MY LIFE** (Clarkin) *4:40*

All titles published by Aviation Music

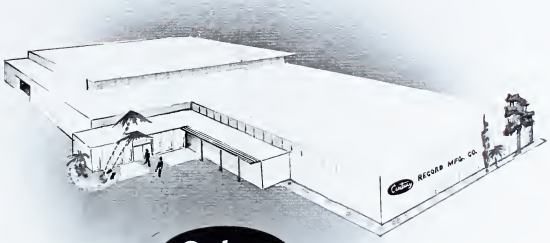
All arrangements by Magnum.

Produced by Leo Lyons.

Monster. PRODUCTION

Distributed by CBS Records
Made in England.


CAVALCADE OF BANDS
LEE'S SUMMIT, MISSOURI
CONDUCTORS: KEITH HOUSE - BILL VAN PELT



THIS ALBUM
MANUFACTURED BY

Century RECORDS

CUSTOM RECORDING SERVICE

HOME OFFICE AND FACTORY: SAUGUS, CALIFORNIA


MUSIC WORKS
QUALITY CONTROL
Music Works 1997
Selections
Rebel Princess / Daddy Rings & Despret
Ninja Man
Lady G
J.C. Lodge
Gregory Issacs
Daddy Rings
Rebel Princess & Shaka Shamba
Freddie McGregor
Pinchers
Hugh Jay

Rebel Princess/Daddy Rings & Despret	SIDE A	1. LAST NIGHT
Ninja Man		2. SIX MILLION DOLLAR MAN COMING
Lady G		3. DON'T SETTLE FOR LESS
J.C. Lodge		4. SEX APPEAL
Gregory Issacs		5. TEMPORARY LOVER
Daddy Rings		6. PRESSURE DEM
Rebel Princess & Shaka Shamba		7. OH WHAT A FEELING
Freddie McGregor		8. WE NO FRAID
Pinchers	SIDE B	9. YOU LIE
Hugh Jay		10. THE SWEETER YOU TREAT HER
Peter Carter	CD BONUS	11. STRONGER
Stanryck		12. IF IT IS TRUE
The Mighty Diamonds		13. GUN FIRE
Bill Blast		14. WHO NO VENOVAH
Shaka Mello		15. DEM NO RATE WI
Romeo Reid		16 MINE TONIGHT

VOCAL SUPERVISION: Dean Fraser
BACKGROUND VOCALS: Althea Layne, Dean Frazer, Leiba Hibbert, Paul Murray, Michelle Anderson
Dorrette Dwisdom, Desmond Young, H.Cummings, Nicki Tucker, Stanley Ricketts, Micheal Mendez
HORNS: Dean Fraser
DRUMS: Danny "Axeman" Thompson, Melbourne Miller, Danny Browne
BASS: Danny "Axeman" Thompson, Donald Dennis, Heldane "Danny" Browne (Track 7)
KEYBOARD: Robert Lyn, Danny Thompson
ACOUSTIC GUITAR: Danny "Axeman" Thompson
PRODUCER: Augustus "Gussie" Clarke
RECORDED AT: Music Works Recording Studios - Kingston, Jamaica
RECORDING ENGINEERS: Delroy "Fatta" Pottinger, Courtney Small, Garfield McDonald, Robert Murphy
MIXING ENGINEERS: Cedrica "Solye" Hamilton (Tracks 6, 10, 11, 12)
Delroy "Dr. Marshall" Hamson (Tracks 1-5, 7-9, 13-16)
PUBLISHERS: Dubplate Music, Gunsmoke Music, Front Yard Music & Main Street Music Publishers
DESIGN & ART DIRECTION: GH Associates
PHOTOGRAPHY: Louis Davis

0 06165-0407-1 6
GCLP0407

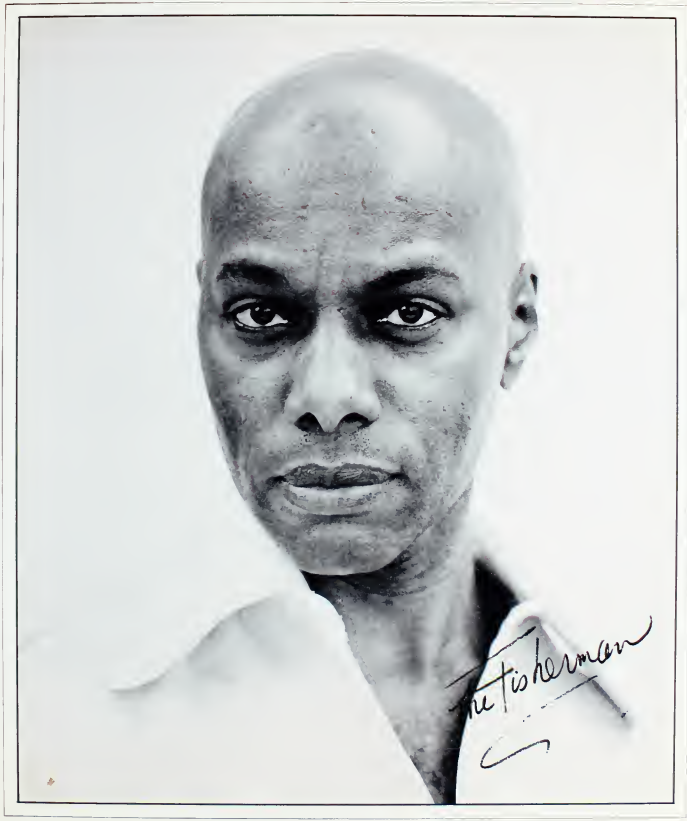
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I HAVE BEEN TO THE MOUNTAIN. . .



I HAVE BEEN TO THE MOUNTAIN

Dedicated to the memory of Rose Juliet Missner, Richard Bender, and Ted Brinson

This remarkable tapestry of sound, feeling, and inspiration is woven of the warm rich colors of The Fisherman's amazing range and versatility of style and interpretation. The unforgettable pattern is intensified by the talent and creativity of Thomas Griep, composer, arranger, and producer. The music is gorgeous, the words are inspiring, the arrangements are thrilling. The meaning of the album is universal and will meet the needs of every individual listener. The songs can be heard over and over with the listening enjoyment increasing at each hearing. The golden voice of The Fisherman helps one truly understand the meaning of the word "Love" *Dr Rainbow Johnson*

SIDE I

In A Mansion

In this mighty mansion
Are People from every land
People from every country
Together now hand in hand

In this mighty mansion
Are people great and small
But in the landlord's eyes
They're equal one and all

We are all the same
No better and no worse
There is none to blame
None last and none is first

In this mighty mansion
Are people from every place
Brothers of every color
Sisters of every race

In this mighty mansion
Are people from every land
People from every country
Together now hand in hand

Words and Music by Thomas Griep
1983 Blue Raccoon Music
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Near The Cross

Jesus keep me near the cross
There a precious fountain
Free to all a healing stream
Flows from Calvary's mountain

Near the cross, near the cross
Be my, glory, ever
Till my raptured soul shall find
Rest beyond the river
Joy beyond the river
Peace beyond the river

Near the cross a lamb of God
Bring its scenes before me
Help me walk from day to day,
With its shadows o'er me

Near the cross a trembling soul
Love and mercy, found me
There the bright and morning star
Sheds its beams around me

Near the cross I'll watch and wait
Hoping trusting ever
Till I reach the golden strand
Just beyond the river

Words and Music by F. Crosby, W. H. Doane
1983 Blue Raccoon Music
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Everytime I Feel The Spirit

Everytime I feel the spirit
moving in my heart I must pray
Everytime I feel the spirit
moving in my, heart I must pray.

In the valley on my knees
ask the Lord have mercy, please
In the valley, on my knees
ask the Lord have mercy, please

Upon that mountain when my Lord spoke
out of his mouth came fire and smoke
Upon that mountain when my Lord spoke
out of his mouth came fire and smoke

Negro Spiritual
1983 Blue Raccoon Music
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Home In The Hills

In the beauty of the hills
In the land of his birth
Lives an old wise man
Who is one with all the earth
In the splendor and the beauty
Of a land with many trees
The wiseman makes his home
In the forest and the leaves

This man is not alone
Though he lives with no companions
His parents are the mountains
And his children are the trees
The land can always give him
The nourishment he seeks
For he ploughs the lonely furrows
With deep, deep seeds

In the solitude of nature
And seclusion of forest
The spirits of all races
Converge upon his door
All Beings are welcome
At the footsteps of his home
Where quietly, he teaches
Of the land which all men roam

Words and Music by Thomas Griep
1983 Blue Raccoon Music
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What A Friend

What a Friend we have in Jesus,
All our sins and griefs to bear!
What a privilege to carry,
Ev'rything to God in prayer!

O what peace we often forfeit,
O what needless pain we bear,
All because we do not carry,
Ev'rything to God in prayer.

Have we trials and temptations?
Is there trouble anywhere?
We should never be discouraged,
Take it to the Lord in prayer.

Can we find a friend so faithful
Who will all our sorrows share?
Jesus knows our ev'ry weakness,
Take it to the Lord in prayer.

Are we weak and heavy-laden,
Cumbered with a load of care?
Precious Savior, still our refuge,
Take it to the Lord in prayer.

Do thy friends forsake, despise thee?
Take it to the Lord in prayer.
In His arms He'll take and shield thee,
Thou will find a solace there.

Words and Music by Joseph Scriven Cliff, Converse
1983 Blue Raccoon Music
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SIDE II

There's A Reason

I have been to the mountain
to smell the pure fresh air
I have crossed its swift streams
and waded its clear pools
I have seen the crisp, clear nights
and washed upon its stars
But I live in the valley, below

Now there's a reason for living
way down in the valley
That only the mountain knows
And there's a wealthy man
who's learned to understand
for once he lived in this land

I have been to the mountain
to see its flowers blooming
and chase the fireflies by night
I have walked through its forests
and felt its cool snow
But I live in the valley, below

Now the roads stretch like arteries
to the plains beyond
and the air is heavy and stagnant
there are so many things I don't understand
I will ask the Lord to take my hand

Words and Music by Thomas Griep
1983 Blue Raccoon Music
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Nobody Knows

Nobody knows de trouble I've seen
Nobody, knows but Jesus,
Nobody knows de trouble I've seen
Glory, hallelujah!

Sometimes I'm up sometimes I'm down
Oh yes, Lord!
Sometimes I'm almos' to de groun',
Oh yes, Lord!

If you get there before I do,
Oh yes, Lord!
Tell all my friends I'm coming too.
Oh yes, Lord!

Negro Spiritual
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Beloved

Whatsoever things are true, my love
Whatsoever things are honest
Whatsoever things are just, my love
Beloved, think on these things

Whatsoever things are pure, my love
Whatsoever things are lovely
Whatsoever things are of good report
Beloved, think on these things

If there be any virtue
If there be any praise
Beloved, think on these things
If there be any virtue
If there be any praise
Beloved, think on these things

Words and Music by Rainbow Johnson
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What Good Would It Do

Though I sing with the tongues of angels
And speak with the tongues of men
But have not love
What good would it do

Though I have the gift for teaching
And understand all things
But have not love
What good would it do

You've gotta have love
To do what must be done
You've gotta have love
To make all people one

Though I give up my possessions
And sing my songs for free
But have not love
What good would it do

Though I fast through every season
And pray, through every day
But have not love
What good would it do

Though I preach with great conviction
And plead with souls of men
But have not love
What good would it do

Words and Music by Thomas Griep
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His Eye Is On The Sparrow

Why should I feel discouraged,
Why should the shadows come,
Why, should my heart be lonely,
And long for heav'n and home,

When Jesus is my portion?
My constant friend is He
His eye is on the sparrow,
And I know, He watches me,
His eye is on the sparrow,
And I know, He watches me.

"Let not your heart be troubled,
His tender word I hear,
And resting in His goodness,
I lose my doubts and fears.

Tho' by the path he leadeth,
But one step I may, see
His eye is on the sparrow,
And I know, He watches me,
His eye is on the sparrow,
And I know, He watches me.

I sing because I'm happy
I sing because I'm free
For His eye is on the sparrow,
And I know, He watches me

Whenever I am tempted,
Whenever clouds arise,
When songs give place to sighing,
When hope within me dies,

I draw the closer to Him
From care He sets me free
His eye is on the sparrow,
And I know, He watches me

Words and Music by Charles Gabriel
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Life's For The Living

As I pondered in silence
Looking inwards,
I saw a defiance
Of the world around me

Open your ears
Open your eyes
Hear the old man sometimes
Life's for the living
Love's for the giving

Open your arms
Open your mind
Feel this time after time
Life's for the living
Love's for the giving

As I gazed at the ocean
Looking outwardly,
I found a devotion
For the God of the sea

Open your ears
Open your eyes
Hear the seagull and cries
Life's for the living
Love's for the giving

Open your arms
Open your mind
Feel this ocean called time
Life's for the living
And love's for the giving

As I walked through the
mountains
Looking quietly,
I found a fountain
Flowing inside of me

Open your ears
And open your eyes
Hear the water that cries
Life's for the living
And love's for the giving

Open your arms
Open your mind
Feel the peace we call time
Life's for the living
And love's for the giving

Words and Music by Thomas Griep
1983 Blue Raccoon Music
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Produced by Thomas Griep
Engineered by Bill Smith
Second Engineer Greg Heap

All songs conducted and arranged by Thomas Griep
Special Thanks to: Mrs. Lurl Brinson, Dr. Maurice McGehee, Jeri Green, and my family, Rainbow, Rainbow-Shalom, and Frederick Gerald Johnson.

Mastering by Carol Hibbs, Adise
Photograph by Ted Jaque
Cover Design by Rick Weber

JAZZ & BLUES

VOL. 19



FESTIVAL DE MONTREUX

SIN DUDA BILL EVANS ES UNO DE LOS CLÁSICOS DEL PIANO ELÉCTRICO EN JAZZ. POR SUS EFECTOS Y SUS AMBIENTACIONES MUY ESPECIALES ES SIN LUGAR A DUDAS UN PIANISTA ARMÓNICO NATO.
A DESTACAR LA LABOR DE EDDIE GOMEZ AL CONTRABAJO

JAZZ & BLUES

6001 JEF GILSON
6002 RAY CHARLES (vol. I)
6003 HAL SINGER
6004 B.B. KING
6005 EDDIE PLAYBOY TAYLOR
6006 JOHNNY MARS
6007 AMERICAN BLUES LEGENDS '74
6008 BILLIE HOLIDAY
6009 JOHN LEE HOOKER (vol. II)
6010 AFROJAZZIAC
6011 LONNIE SMITH
6012 CHARLIE PARKER (vol. I)
6013 ELLA FITZGERALD
6014 DUKE ELLINGTON (vol. I)
6015 DUKE ELLINGTON (vol. II)
6016 SONNY ROLLINS
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6018 WOODY GUTHRIE
6019 BILL EVANS
6020 JOHN LEE HOOKER (vol. II)
6021 JOE FARRELL QUARTET
6022 CHARLIE PARKER (vol. II)
6023 STANLEY TURRENTINE
6024 THE ALABAMA SINGERS
6025 RAY CHARLES (vol II)
6026 NEGRO SPIRITUALS
6027 LOUIS ARMSTRONG (vol. I)
6028 Jr. GROVER WASHINGTON
6029 COUNT BASIE
6030 COLEMAN HAWKINS
6031 SIDNEY BECHET
6032 GLENN MILLER
6033 BENNY GOODMAN Y SU ORQUESTA
6034 LOUIS ARMSTRONG (vol. II)
6035 CECIL PAYNE Y SU QUINTETO
6036 STANLEY TURRENTINE

JAZZ & BLUES

APOLO RECORDS

Esta colección reune piezas de incalculable valor musical e histórico, aunque algunas de sus grabaciones originales fueron realizadas con sistemas totalmente primitivos.
RESPETAMOS LA SONORIDAD ORIGINAL, en detrimento de la calidad, aunque métodas modernos permitirían reconvertir el sonida
Preferimos respetar intactos estos documentos artísticos, en la seguridad de que asi respetamos a quienes desean adquirirlos

BILL EVANS

CARA A	CARA B
INTRODUCCION	HOW MY HEART SINGS
VERY EARLY	ISRAEL
ALFIE	I HEAR A RHAPSODY
34 SKIDOO	PERL'S SCOPE

MADE IN SPAIN

Editor: A. Fábregues. Apolo Records. Mascaró, 23 - Barcelona-32
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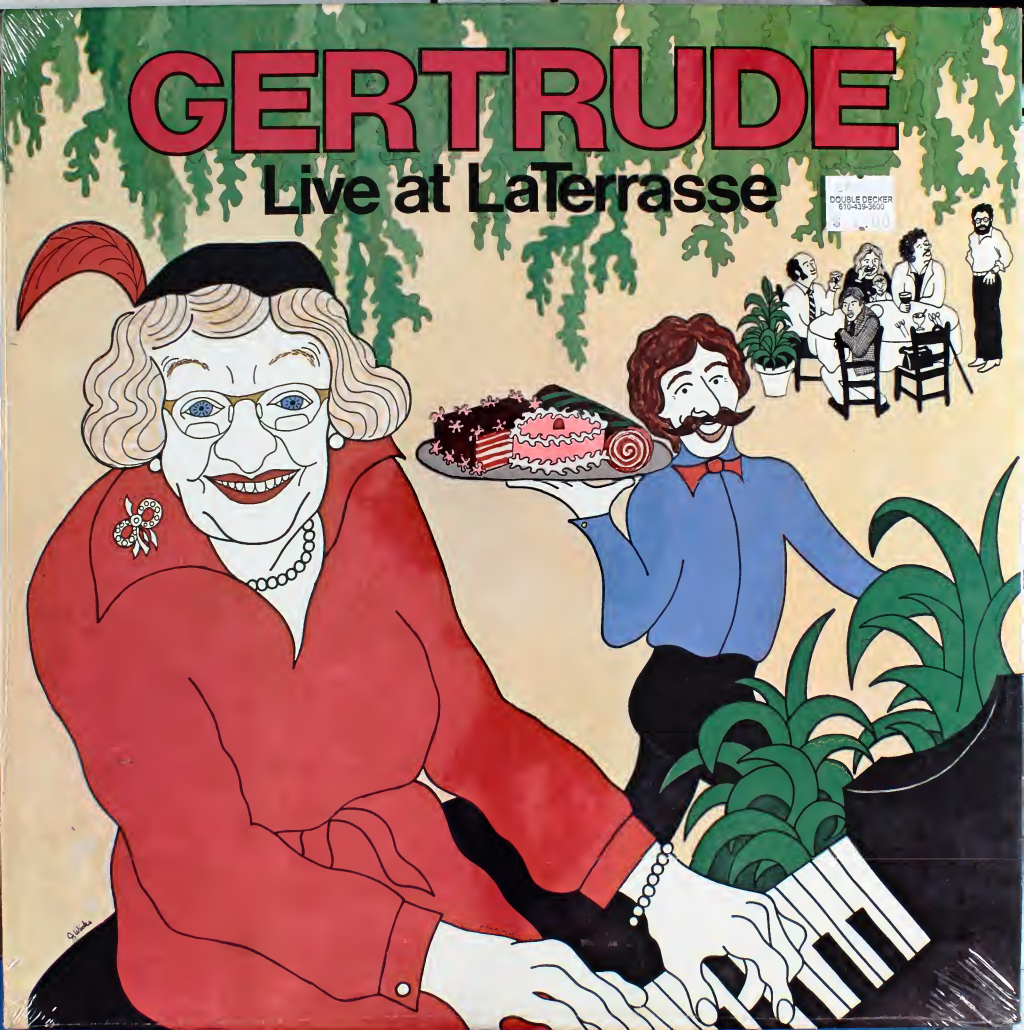
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EGNOPSSPONGE
WITH ALL RESPECT
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COLOR ANXIETY
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9353

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SIDE ONE ENGINEERED & PRODUCED BY DON Z. AND 9353
SIDE TWO ENGINEERED BY CHRIS V., PRODUCED BY JIM W. AND 9353
PHOTOS AND LAYOUT BY LESLIE M.
WE THANK: ANDRE, MIKE, J.J.J., WALLY, ROBERT, LYLE, DON AND BRIAN
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GERTRUDE
Live at LaTerrasse
DOUBLE DECKER
610439-3500

Gertrude is one fun lady. Her "tee hees" get everybody laughing (even Elliot). Four years ago (when she was seventy-one) Gertrude came home from a party with me and took a liking to our Steinway grand. We took quite a liking to her and the way she has of bringing a room full of people together that makes something special happen.

Gertrude loves a good party. She gives our classical musicians a break by taking over the piano on special occasions like Mother's Day and New Year's Eve. There's no better way to bring in the new year than Gertrude playing "Auld Lang Syne." She has quite a fan club among LaTerrasse staff and customers. But she's got fans everywhere, especially at the Center for Older People where she plays nearly every day. They even moved the piano out onto the sidewalk so she could entertain the Pope!

A lifelong Philadelphian, Gertrude has great enthusiasm for our city. "Hats off to Philadelphia," she says and she really means it! Gertrude was born at 1718 N. 21st Street, and at age ten began playing classical piano. Thirty years later she started what she calls "piano novelties", which she played from music books. "But then," she says, "there was so bloomin' much music I couldn't carry it all around to parties." After that she started playing by ear and now claims to know more than 300 songs, and some nights she plays them all!

Gertrude's music expresses her contagious enthusiasm for life and her special brand of merriment makes certain that you'll do as Gertrude always does—have a good time! Thank you Gertrude for all the fun you've brought into our lives. You make us all look forward to being seventy-five.

Judy Wicks
LaTerrasse

This record is dedicated to the **Philadelphia Center for Older People** in thanks from Gertrude for the many good friends she's met there and all the good times they've had. Profits from the sale of this record will go to the Center and also to a scholarship fund for young music students. (Gertrude says she wants to keep the music coming!)

Side A

Sweet Georgia Brown (2:18) B. Bernie—K. Casey—M. Pinkard
La Terrasse Rag (2:42) G. Redheffer
Dark Town Strutters Ball (1:53) S. Brooks
Up the Lazy River (:52) H. Carmichael
Near You (:36) F. Craig—K. Goell
Slow and Easy (1:37) Unknown
Stumbling (1:42) Z. Confrey
Hindustan (:29) O. Wallace—H. Weeks
I Can't Give You Anything But Love (1:30) D. Fields—McHugh
Sweet Sue (1:09) V. Young—W. Harris
St. Louis Blues (2:28) W. Handy
Sit Right Down and Write Myself a Letter (1:59) F. Ahlert—J. Young
It Had to Be You (1:22) I. Jones—G. Kahn

Side B

It's Been A Long, Long Time (1:16) S. Cahn—J. Styne
I've Got Rhythm (1:30) I. & G. Gershwin
A Little Bit Independent (1:34) E. Leslie—J. Burke
Chinatown (1:15) W. Jerome—J. Schwartz
Stardust (1:36) H. Carmichael—M. Parish
What Will I Do (1:30) I. Berlin
You Ought To Be In Pictures (2:05) D. Suesse—E. Heyman
Believe It, Beloved (1:45) G. Whiting—N. Schwartz—J.C. Johnson
Neighbors (1:38) Unknown
You Brought A New Kind of Love To Me (1:30) S. Fain —E. Kahal—P. Norman
Mean Mean Mama (1:38) Davis—Taylor
Bill (1:42) Kern—Hammerstein II—Wodehouse
Tea for Two (2:28) E. Ceasar—V. Youmans

Piano and voice: Gertrude Redheffer

Produced by John Wicks
Recorded remote by **Third Story Recording**
3436 Sansom St., Philadelphia, Pa.
Edited and mixed by John Wicks
Assistant Engineer Chaz Phillips

Executive Producer Judith Wicks

Manufactured by Disc Communications Ltd., New York, N.Y.

Cover Illustration by Judith Wicks

JW-3400



DOUBLE DECKER
610-439-3600
$ 3.00

"goin' goin' gone"



SIDE A

1. TROUBLE
2. SO MUCH FUN
3. HONKY TONK DOWNSTAIRS

SIDE B

4. I'M SHAKIN'
5. WARM BEER, COLD WOMEN AND A BROKEN HEART
6. LIGHTS OUT

GOIN' GOIN' GONE: Dave Goodfriend - Guitar
Russ Beeker - Vocals
Art Bessette - Drums
Mark Mitchell - Bass

Additional Musicians: Scott Young - Tenor Sax
Peter Bonta - Keyboards
Pedro Sera - Guitar (Honky Tonk Downstairs)

Recorded and Engineered by: Peter Bonta
Produced by: Goin' Goin' Gone and Peter Bonta
Executive Producer: Mike Lynam
Photography by: Tom Radcliffe, Point of View Studio, Takoma Park, MD
Extra Special Thanks: Lorie and Peter
Tracks 1,2,4,5: Blue Twang Music - BMI

Bookings and Info: (301) 649-3969

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Run Wild
RW-900

Tony Ricardo in New York Breaking



Tony Ricardo



in New York

MUSICIANS:

Sax	Charles Dougherty
Trumpet	Mac Gollahon
Trombone	Curtis Fowlkes
Drums	Tony "Bugs" Niles
Guitar	Sciplo "Sarge" Sargeant
Bass	Alex Mosley
Keyboards	Wayne "Birdie" Kirton
Percussion	Neil Clarke

BACKGROUND VOCALS:

Charmaine Yates, Debbie Malone, Tony Ricardo

Side A	Side B
Breaking (Composed By Tony Ricardo)	F.S.B. (Funky Soca Beat) (Composed By Errol Dopwell)
Breaking (Instrumental)	

Recorded At Rawlston Charles Recording Co., Brooklyn, N.Y.
Produced & Arranged By Sciplo Sargeant
Executive Producer, M. Chanka, For Hibiscus Records
All Songs Sung By Tony Ricardo
Album Design & Graphics By Errol Dopwell
Models On Cover Photos: William Lynch, Nakesha Ali, Anthony "Boo Doo" Ali And Tony Ricardo

Special Thanks to God, and my friends at home, Gordon, Barney, Cyril, Ivor, and Ovid and Eddie my loving brothers.

FOR BOOKINGS CONTACT:

M. Chanka:
New York 718-941-0028
Romeo Abraham: Trinidad 6235233
Frank Smith: N.Y. 718-498-2552

When In Brooklyn Visit Rawlston Charles Recording Co., At 1273 Fulton St. Brooklyn, N.Y.; Chanka's Liquor Store At 3522 Church Ave. Brooklyn, N.Y.

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Cursillistas



2009

TIME-LAG RECORDS 046 // L'ANIMAUX TRYST 1201

276 of 300



A - Mannequin Hand Trapdoor / Reminder))) B - Chesed Shoulders))) both tracks from LP: LEX006

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12" SINGLE

"Dancing Queen"



"Take A Chance On Me"

1. Dancing Queen (3:49)
(B. Andersson/B. Ulvaeus/S. Anderson)

2. Take A Chance On Me* (4:01)
(B. Andersson/B. Ulvaeus)



Produced by Benny Andersson & Björn Ulvaeus



From the Polydor CD/Cassette/DCC "GOLD" 314 817 007-2/4/5

Polydor

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Printed in U.S.A.

RUN-D.M.C., DANA DANE, ERIC B. & RAKIM, SALT-N-PEPA, SWEET TEE, SPYDER-D

MR. MAGIC'S RAP ATTACK

KING SUN-D MOËT, SURF M.C.'S, DEREK B, EPEE MD, THE CLASSICAL TWO, ROXANNE SHANTÉ



VOLUME 3

TWELVE ORIGINAL FULL-LENGTH HITS
SPECIALLY PRICED TWO RECORD SET

SIDE ONE

DANA DANE—CINDERELLA DANA DANE
PRODUCED BY HURBY LUV BUG
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DEREK B—GET DOWN
PRODUCED BY DEREK BOLAND AND SIMON HARRIS
©1987 Music of Life (UK)

SALT-N-PEPA—TRAMP
PRODUCED BY HURBY LUV BUG
©1987 Next Plateau Records, Inc.

SIDE TWO

ERIC B. & RAKIM—I AIN'T NO JOKE
PRODUCED BY ERIC B. & RAKIM
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SURF M.C.'S—BOOMIN' IT
PRODUCED BY NORMAN KERNER FOR BRILLIANT PRODUCTIONS
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KING SUN-D MOËT—HEY LOVE
PRODUCED BY CUT MASTER D.C. AND ANTHONY MOODY
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SIDE THREE

RUN-D.M.C.—YOU BE ILLIN' (REMIX)
PRODUCED BY RUSSELL SIMMONS AND RICK RUBIN FOR RUSH PRODUCTIONS
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THE CLASSICAL TWO—NEW GENERATION
PRODUCED BY TEDDY RILEY/RIL ENTERTAINMENT
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SWEET TEE—IT'S LIKE THAT YA'LL
PRODUCED BY HURBY LUV BUG AND STEEVEE-O "THE BOY WONDER"
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SIDE FOUR

EPEE MD—IT'S MY THING
PRODUCED BY EPEE MD
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SPYDER-D (FEATURING D.J. DOC) — HOW YA LIKE ME NOW
PRODUCED BY SPYDER-D
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ROXANNE SHANTÉ—HAVE A NICE DAY
PRODUCED BY MARLEY MARL
©1987 Cold Chillin' Records, Inc.

MR. MAGIC WOULD LIKE TO THANK: MY NIECE MARIA FOR SAYING "OH MY GOD I THINK I'M HAVING A RAP ATTACK", CHILLY Q, CHICO AND THE FAMILY, MS. BRUNSON AND THE STAFF FROM THE POWER STATION 1360 WEBB RADIO, CHUCK MAXX, Y'LD STYLE, TROOP, CAP, CALVIN, KEVIE KEY, MARVIN, TONY, J.R. WEBB, ALL OF CHARM CITY AND THE POWER POSSE, BIG DADDY CANE, MONEY MON AND SUPREMACY, COLD CHILLIN' WITH THE JUICE CREW, KING PRINCE.

SPECIAL THANKS TO: WBLS, LISA, DOMONIQUE, ANTHONY, JABBAR, MY FAMILY, FLY TY, MARLEY MARL, M.C. SHAN, SHANTÉ, GLAMOROUS, CRAIG G., THE REST OF THE JUICE CREW, AND EVERYONE AT PROFILE RECORDS.

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ALSO AVAILABLE:
MR. MAGIC'S RAP ATTACK VOLUME 1
AND MR. MAGIC'S RAP ATTACK VOLUME 2





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CLASSIC
Vinyl
MOTOWN
2834ML

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SIDE ONE
Produced by Marvin Gaye & Ed Townsend

LET'S GET IT ON
Marvin Gaye, Ed Townsend
Jobete Music Co., Inc. (ASCAP) &
Cherritown Music Co., Inc. (BMI)

PLEASE DON'T STAY (ONCE YOU GO AWAY)
Marvin Gaye, Ed Townsend
Jobete Music Co., Inc. (ASCAP) &
Cherritown Music Co., Inc. (BMI)

IF I SHOULD DIE TONIGHT
Marvin Gaye, Ed Townsend
Jobete Music Co., Inc. (ASCAP) &
Cherritown Music Co., Inc. (BMI)

KEEP GETTIN' IT ON
Marvin Gaye, Ed Townsend
Jobete Music Co., Inc. (ASCAP) &
Cherritown Music Co., Inc. (BMI)

All of above tunes arranged by RENE HALL.

SIDE TWO
Produced by Marvin Gaye

COME GET TO THIS
Marvin Gaye
Arrangers: David Van DePitte & Gene Page
Jobete Music Co., Inc. (ASCAP)

DISTANT LOVER
Marvin Gaye, Gwen Gordy Fuqua,
Sandra Greene
Arranger: David Van DePitte
Jobete Music Co., Inc. (ASCAP)

YOU SURE LOVE TO BALL
Marvin Gaye
Arranger: David Blumberg
Jobete Music Co., Inc. (ASCAP)

JUST TO KEEP YOU SATISFIED
Marvin Gaye, Anna Gaye, Elgie Stover
Arranger: David Van DePitte
Jobete Music Co., Inc. (ASCAP)

Bass: Wilton Felder & James Jamerson (Wilton Felder appears courtesy of The Crusaders and Chisa Records, Inc.)
Bongos: Eddie "Bongo" Brown & Bobbye Hall Porter
Drums: Eddie "Bongo" Brown, Paul Humphries & Uriel Jones
Guitar: Melvin Ragin (Better Known As "Wah Wah"), Lewis Shelton, David T. Walker, Robert White & Eddie Willis
(David T. Walker appears courtesy of Ode Records, Inc.)
Mallettes: Emil Richards
Piano: Marvin Gaye, Marvin Jenkins & Joe Sample (Joe Sample appears courtesy of The Crusaders and Chisa Records, Inc.)
Vibes: Victor Feldman & Emil Richards
Special Treatment: Ernie Watts, Plas Johnson, Bobbye Hall Porter
Photographer: Jim Britt

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ORIGINALLY RELEASED 8/28/73

BCR 2-XY

LAUGHTER IS BEAUTIFUL



















BCR - 2

2 RECORD SET

LAUGHTER IS BEAUTIFUL

RECORD 1

Side 1
(BCR-2-X-A)

1. FLIP WILSON (Columbus) – 6:58
   © BMI
2. BILL COSBY (Toothache) – 4:13
   © BMI
3. RICHARD PRYOR – 3:30
   Laugh Music BMI
4. SKILLET & LEROY – 4:10
   Laugh Music BMI

Side 2
(BCR-2-X-B)

1. DICK GREGORY – 2:08
   Peglari BMI
2. WILDMAN STEVE – 5:00
   Laugh Music BMI
3. MOMS MABLEY – 5:00
   © BMI
4. MANTAN MORELAND – 4:47
   Laugh Music BMI
5. REDD FOXX – 3:28
   Laugh Music BMI

RECORD 2

Side 1
(BCR-2-Y-A)

1. BILL COSBY (Drivin' - San Francisco) – 3:47
   © BMI
2. MOMS MABLEY – 2:50
   © BMI
3. REDD FOXX – 3:55
   Laugh Music BMI
4. MANTAN MORELAND – 5:10
   Laugh Music BMI

Side 2
(BCR-2-Y-B)

1. FLIP WILSON (David & Goliath) – 5:32
   © BMI
2. SKILLET & LEROY – 3:48
   Laugh Music BMI
3. DICK GREGORY – 5:13
   Peglari BMI
4. RICHARD PRYOR – 4:25
   Laugh Music BMI

Produced by Randy Wood for L&W Records in conjunction with
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AMERICAN CONSUMER, INC., CAROLINE ROAD, PHILADELPHIA, PA 19176

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RECORD ONE

SOMETIMES I'M HAPPY
DON'T EXPLAIN
WOMAN TALK
KICK OFF YOUR SHOES
THE SHADOW OF YOUR SMILE
THE SWEETEST SOUNDS
WHERE WOULD YOU BE WITHOUT ME
FEELIN' GOOD
RUN, RUN, RUN
NO MORE
LOOK AT THAT FACE
I WISH I WERE IN LOVE AGAIN

RECORD TWO

YOU BETTER GO NOW
LOVE FOR SALE
IF I COULD BE WITH YOU ONE HOUR TONIGHT
MISS BROWN TO YOU
PERDIDO
TOO CLOSE FOR COMFORT
MIDNIGHT SUN
TRAVELING LIGHT
LOVE IS HERE TO STAY

STEREO

LS-5559-LP

6/09/12
DOUBLE DECKER RECORDS
$ 3.00

edge of drifting



byron spradlin

carl stanley

LIGHT

STEREO
LS-5559-LP

edge of drifting

looking sleeply into clouds of dream
yet really knowing nothing can be seen,
or if some space there is enough to see
then about that space, what does it mean?
it's so hard to say upon the edge of drifting
into streets where all the ones who, sifting
through space and time and life, are wishing
the clouds around that space be lifting.

but even so all sail some here or there,
some way, some how in raging seas for seeking fair
weather (whether) or not finding it and no one cares
to put out a help for their own help needs repair.
so it seems the help is at the start
of a matter only solved by most in part.
for meaning in help or clouds, space or heart
follows the beginning as the start.

side 1

1. it is true
2. reflections
3. edge of drifting
4. walkin' along
5. who'd be worryin'

side 2

1. jesus isn't lost
2. with all my heart
3. i have come to you
4. psalm 139
5. temporary feeling

all songs written by byron spradlin
published by lexicon music, inc. (ascap)

this album speaks for itself.
ralph carmichael

byron spradlin • guitar, vocal
carl stanley • bass

produced by ralph carmichael
a&r • bill cole
photography • steve hilson (front)
castillo (back)

special thanks to warren dyk
light records • waco, texas
a division of lexicon music, inc.

companion book of arrangements for youth choir (#37523 — $1.95). order from your local music or bible bookstore or directly from lexicon music, inc., waco, texas 76703.

LIGHT

NUMBER TEN — 1965 SERIES

DEPRESSION IN GEN. PRACTICE

HAHNEMANN

medi disc

NUMBER TEN - 1965 SERIES

HAHNEMANN

medi-disc

DEPRESSION IN GENERAL PRACTICE

SIDE ONE		SIDE TWO
A.	Psychodynamics JOSEPH W. SLAP, M.D.	• How can we tell when we are dealing with an agitated depression?
B.	Clinical Manifestations JOHN H. NODINE, M.D.*	• What is the mechanism of action of the psychotropic drugs?
C.	Pharmacology of Antidepressant Drugs PETER E. SIEGLER, M.D.	• What can the depressed patient's family do to help?
D.	Drugs versus Psychotherapy ROMAN DYKYJ, M.D.	—and other questions which supplement the lecture material.
*	Read by EDWARD M. WALLERSTEIN, M.D.	

HAHNEMANN
medi-disc
produced under the supervision of
SHELDON R. BENDER, M. D.
THE DEPARTMENT OF MEDICINE
HAHNEMANN MEDICAL COLLEGE AND HOSPITAL
Philadelphia, Pennsylvania

Copyright 1965, by MEDI-DISC, INC.

Producer: C. N. Straughan
Sound Engineer: Joel Fein



SIDE A

1. MUCHO DINERO - *Techno Flamenco Mix* 7:31
(Music & Lyrics by: Joe Millner, C. Wilkins & Wilkins Music Corporation)

2. MUCHO DINERO - *Techno Flamenco Radio Edit* 5:31
(Music & Lyrics by: Joe Millner, C. Wilkins & Wilkins Music Corporation)

SIDE B

1. IN GOD WE TRUST 4:03
(Music & Lyrics by: Rodolfo Zarzuela & Nilo Zarzuela)

2. LUPITA - *Extended Mix* 5:14
(Music & Lyrics by: Chamaco / Wilkins)

3. QUIEN SE TOMO TODO EL VINO - *Album Mix* 3:20
(Music & Lyrics by: C. Jimenez, Jorge Cuevas, C. Wilkins & Wilkins Music Corporation)

4. MUCHO DINERO - *Album Mix* 4:30
(Music & Lyrics by: Joe Millner, C. Wilkins & Wilkins Music Corporation)

Produced, Arranged, Performed & Recorded by
Michael Sembello, Joe Millner and Wilkins for
ACROBAT Productions.
Additional Production by Chris Papastephanou
Executive Producer: Enrique Diaz Pelegri
Digitally Recorded and Mixed at Sound Wave Digital Studio
Background Singer(s): Michael Sembello, Dave Sembello, C. Wilkins, Tali,
Tata Vega, Ellis Hall, Joe Millner, Ada, Chokki, Juan Manuel Tenorio,
Ricardo Sessano, Arturo (Gary) Garcia.
Photography: Ron Slenzak
Art Direction & Design: Lionel & Whiteman

CATERINA and *TROPICOL* are two musical styles created by Michael Sembello and Wilkins

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MCA Records

MCAD-10701

33 1/3

B.LACK
U.RBAN
D.ANCE

B.B. JEROME & THE BANG GANG

SIDE A:

SHOCK ROCK

1) 7" EDIT 3:47

2) ENGLISH-FRENCH VERSION 3:47

3) MAXI VERSION 5:00

4) FREAK OUT VERSION 4:57

SIDE AA:

GONNA CATCH YOU

1) RADIO MIX 3:46

2) ALTERNATE INTRO 3:40

3) HOPEFUL MIX 5:41

4) JAZZY HOT ITALIAN AFTERNOON MIX 5:41

LONNIE GORDON

SPRO-577
SPECIAL EDITION
#4
PROMO USE ONLY
NOT FOR SALE

33 1/3



east broadway run down

sonny rollins

East Broadway Run Down

SONNY ROLLINS

H.M.V. **CSD 3610**
Recorded by ABC-Paramount Records Inc. U.S.A.

SIDE ONE:

1. **EAST BROADWAY RUN DOWN** (*Rollins*)

SIDE TWO:

1. **BLESSING IN DISGUISE** (*Rollins*)
2. **WE KISS IN A SHADOW** (*Rodgers-Hammerstein II*)

PERSONNEL:
SONNY ROLLINS, Tenor Sax
ELVIN JONES, Drums
JIMMY GARRISON, Bass
FREDDIE HUBBARD, Trumpet
Recorded: May 9, 1966.

℗ 1967

Produced by BOB THIELE
Front Cover Photo: Charles Stewart
Cover Design: Robert Flynn/Viceroy
Cover Painting: Mel Cheren

Sonny Rollins combines immense authority and almost as immense unpredictability. The authority is instantly evident in his playing. His attack, his sound, his time.

"He doesn't worry about time," Freddie Hubbard observes. "He doesn't have to. I remember when I was playing with him, we'd sometimes start at a racetrack tempo. And then he'd double *that*. Oh, he's mastered the time thing."

The authority carries over to Rollins' unpredictability. When, for example, he decides to move around the room while he's playing, he does it with magisterial conviction. And always, he's acutely aware of everything that's happening. One night, as he was walking around the Village Vanguard, he stopped and plunged into a stunning cadenza, his eyes closed. I had just come in and was standing by the door watching his total immersion in the music. Eyes still closed, he moved a few feet, still playing. Suddenly, he took his horn out of his mouth, opened his eyes, said, "Hello, Nat", then resumed playing. I still haven't figured out how he knew I was there.

"It seems to me", said Freddie Hubbard in talking about this record, "that Sonny plays different every time I hear him. He never stays in one thing. *East Broadway Run Down* started as a blues, but soon, all three of us were moving out of the chords. It was beautiful, not having a piano, because that way we were not only freer harmonically but we were also not confined by the usual twelve bar structure."

The number begins to cook—to use a phrase now somewhat in disuse—from the start. The Jones-Garrison rhythm team sounds strong and flexible enough to sustain several big bands simultaneously. Up front, Sonny illustrates his extraordinary plasticity of line. And also, of course, his complete command over the horn.

Freddie Hubbard, who has also become a consistently authoritative jazzman, plays with crisp inventiveness and an organic improvisatory sense that makes the design of his solo, in retrospect, appear to have been carefully plotted.

I asked Freddie what it feels like to have Elvin Jones behind you on a free-wheeling number like this. "The way Elvin plays time", Freddie said, "is forceful but he doesn't intrude. Furthermore, Elvin is able to add things around what you play. He's able to fill in so much space—with his hands, with his feet—and fit it all in. It's an exhilarating experience."

Authority also characterizes the work of Jimmy Garrison who is finally being recognised for the superior musician he is. Listen here to the way he builds his solo. And to his sound. At times Garrison makes his bass sound like an oversize guitar. Also fascinating is his time. Until Sonny re-enters, Garrison's beat is never explicit but the strength of the implicit pulsation is unmistakable.

As the trialogue continues, Elvin suddenly bursts into a buoyantly complex drum solo in which he occasionally sounds as if he had at least four hands and four feet. It's a masterful essay in how to build layers of cross-accents and shifting textures into a percussion totality. And then, a hypnotic heart-beat courses through Jones' waves of cymbal sounds. It is as if we have come back to the root of all music.

Sonny emerges once more, followed by Hubbard, with that heart beat still pounding. And that new sound? That eerie sound which rides the waves for a moment and returns after further dialogue between Hubbard and Rollins? Sonny has taken the mouthpiece off his horn, and is blowing through that. A jazz banshee. With the horn momentarily intact again, the piece moves to a series of endings until there is an unprecedented dialogue between Sonny—pyramiding overtones from the mouthpiece alone—and the remarkable Garrison. And then back home.

Blessing in Disguise, Sonny's tune, and *We Kiss in a Shadow* are without Hubbard. In them, in addition to Sonny's customary skill at thematic variations, there is the matter of the Rollins tone. "Some of the quality of that tone," Freddie Hubbard explains, "is due to the strength of his body. He knows how to get the right amount of air into his horn and he has the strength to keep it coming and to control it. He always had a deep sound, and he learned how to perfect that depth of sound all over the instrument, from top to bottom. Many tenor players, when they play deep in the lower register, sound as if they're growling. Not Sonny".

A striking element in *Blessing in Disguise* is Jimmy Garrison's solo, which points to how lyrical an advance bass solo can be. Consider how much the possibilities of that instrument have expanded since Jimmy Blanton. And the possibilities keep widening with Garrison as one of the key liberators. But it's not only as a soloist that Garrison is commanding. Listen to the beat he sets behind Sonny in the last section of the tune.

As he has done so often before, Sonny has found in *We Kiss in a Shadow* a song that is hardly ever played by jazzman but that turns into a thoroughly apt medium for his pungent, supple lyrical bent. The song is from *The King and I* (1951) but Sonny so brings it into his own context, his own sensibility, that it becomes an extension of him. And that, of course, is part of what jazz is about.

What makes Sonny's music so continually fascinating is that when one speaks of "an extension of him", the personality involved is protean. From the root of the man there are many Sonny Rollinses, and you never know which combination of them you're going to hear on any given night or at any given record date. As is challengingly evident here. NAT HENTOFF

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SIDE B: HOMETOWN GIRL (4.45)
SUGGESTED CUT FOR A/C AND JAZZ RADIO

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Gary Loizzo

SIDE A

SR-A-001
45 RPM
4:27

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The Sweet Sound of
The Castelles
Grand
Collectables

THE SWEET SOUNDS OF THE CASTELLES

MY GIRL AWAITS ME

HEAVENLY FATHER

IF YOU WERE THE ONLY GIRL

THIS SILVER RING

BABY CAN'T YOU SEE

IT'S CHRISTMAS TIME

MY WEDDING DAY



DO YOU REMEMBER

MARCELLA

WONDER WHY

OVER A CUP OF COFFEE

I'M A FOOL TO CARE

OVER THE RAINBOW

SWEETNESS

Of all the R&B vocal groups to originate on the street corners of Philadelphia, few have had the impact of West Philadelphia's "Castelles." While the Castelles' early 1950's recordings set no mark for number of copies sold, most R&B music connoisseurs agree that the group's distinctive style set the stage for a long tradition of Philadelphia vocal groups with high tenor leads, among them The Dreamers, Turbans, Universals, Bluenotes, Stylistics, Delfonics and many more.

Although they didn't put their voices on wax until 1953, the Castelles story actually began in 1950. Five young men, just entering their teens, lived in the same neighborhood and attended Sulzberger Jr. High together. Frank Vance, the oldest of the Castelles, actually organized the group. He recruited George Grant to sing lead, Octavius Anthony, first tenor, William Taylor, baritone, and Ronald Everett, bass. Frank sang second tenor and played the guitar. The early days were spent rehearsing on the street corner at 49th and Brown Streets and singing at school dances and parties.

Early in 1953 Frank Vance wrote the song, "My Girl Awaits Me." The Castelles perfected it and went to a center city penny arcade to put it on one of those 25¢ discs. On the way home, the group stopped at Treegoob's, a small record and appliance store on Lancaster Avenue. Having never heard themselves before, the Castelles asked someone there to play it on the phonograph. The owner, Herb Slotkin, heard it and asked the group where they obtained the record. When he heard that the recording was an original, Slotkin and his associate, Jerry Ragavoy, decided to record and produce the Castelles. The GRAND label was formed to record their new discovery.

"My Girl Awaits Me" proved to be the Castelles' biggest hit. It sold particularly well in Philadelphia, New York and Washington. During the next two years the Castelles released five other records on GRAND. None of these sold as well as "My Girl Awaits Me" but each is now considered a masterpiece in its own right. George Grant's superb lead on ballads such as "This Silver Ring," "Over A Cup of Coffee" and "Marcella" is without parallel. "Do You Remember," written by George Grant during a study period at West Philadelphia High School was later recorded by the Five Satins in tribute to the Castelles. George Grant also recorded "Over the Rainbow" and "It's Christmas Time" solo for GRAND under the name George Castelle.

In 1956 the Castelles headed for New York City where, after a personnel change, they released a record for ATCO. When the record failed to sell, the group disbanded.

The Castelles were the central group in an R&B style known as "the Philly Sound." This album contains all fourteen historic GRAND label sides by one of the greatest R&B vocal groups of all time. It contains the sweet sound of the Castelles.

Charlie Horner

"Rhythm & Blues Program"
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THE HOME OF GRAND RECORDS

MY GIRL AWAITS ME

ESTELLE

IF YOU WERE THE ONLY GIRL

WEDDING BELLS

BRENDA

IT'S CHRISTMAS TIME



COL 6004

THE BELLS

DO YOU REMEMBER

TAKE EVERYTHING BUT YOU

I'M A FOOL TO CARE

DEAREST DARLING

HEAVENLY FATHER

COL 5002 SWEET SOUND OF THE CASTELLES

MYTHS PT.ii

[illegible] the end of repugnant,
indulgent, arrogant entitlement
This is the end of economic
dominance, opulance
This is the end of cavalier indifference;
Solvent veneer of confidance

Hands shake
Lips quiver
Bated breath
Nervous tremble

Expire in entropy
American anxiety

ESCHATON

[illegible]ndoning these origins
[illegible]one, everything
[illegible]is to new beginnings

The final and
[illegible] culmination
Yet I remain still uncertain

A quarter century terminating

Risk, doubt, fear; quit

I begged I cried I pleaded
[illegible]essed I strived and succeeded
But I can't bear the thought of leaving;

Everything ending

Those that stuck with us these past five ye
deserve our utmost gratitude. Thanks.

Seasick: still Mark, Gore, Nick, and Matt

Engineered by Ryan Jones
Produced and Mixed by Ryan Jones and Seasick
Tracked and Mixed in June/July 2010
Mastered by Dan Mammoth Sound
Ground Up Records

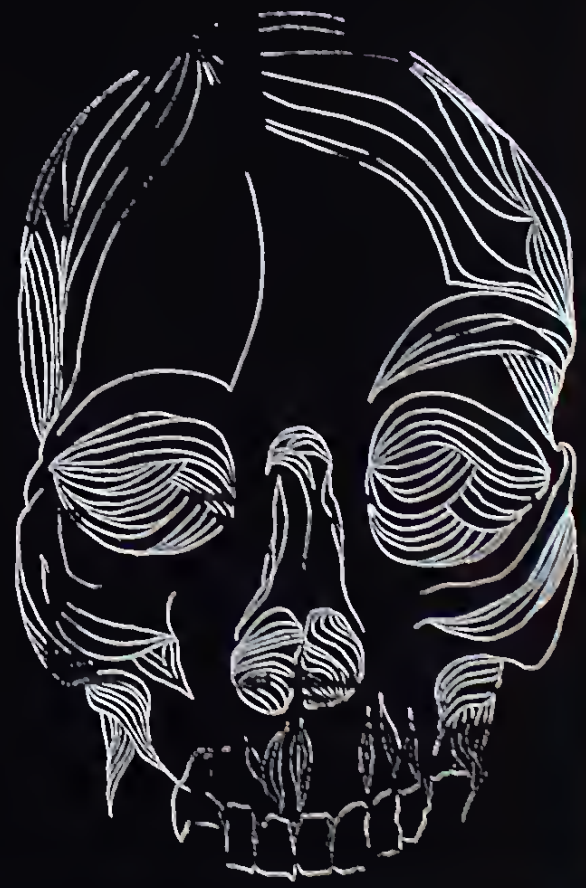
SPEAKWITHTHEVULGAR

To hell with logic and argumen
Keep up appearance; this fiction
I need to pretend

To hell with logic and argument
I can't admit that she won't live
Forever

Think with the learned
Speak with the vulgar
Forever grateful
To you my grandmother
Cefol

SEASICK



NATURALCAUSES

Asymmetric anxiety
All consuming, overwhelming, unrelenting uncertainty
Ambivalence to my absence; my previous non-existence
Yet this fear and dread persists despite Lucretius' argument
Finite and in sight
Subjective time misaligned
Witness to this mortal plight
Hands tied eyes wide as life slips by
As I stare blank in in the mirror
As I stare back in the mirror I realize the difference
isn't what isn't rather what couldn't be there

BLITZED

They've colonized our consciousness to an extent [illegible]
Children even recollect product placements
before they take their first steps
History has no precedent of this psychological threat
No one is innocent in a free market

[illegible] over come
Death first lest we succumb
No one single dimension can define away who I am

They've colonized our consciousness [illegible] only present
No one is innocent in a free market and it's [illegible] sick

THINK WITH [illegible]

Embrace the ultimate
Assimilate and take ownership
Resolving to consent to a final certain and

Succumb as a victim

[illegible] the abyss and our cosmos insignificance
Stand over the precipice and deliver death from your dim instinct

Succumb as a victim

Blessed and burdened
Burdened and blessed
Blessed and burdened to envision
Burdened and blessed to foresee death

CRUDE

Our unbridled faith in technology
has set the stage for catastrophe
Panic, confusion, shock, terror, despair
reign over man in this our nightmare

Crude delusion, naive ambition
meet fact and observation
No solution, no salvation

The forward march of progress
The forward march can't save us

How can I live with the truth?

FUTUREGENERATIONS

Population reduction cryptanthropy [illegible]
Celebrate our imminent, ruin as the earth extracts its retribution
Civilization's impending cataclysmic implosion
Genocide proselytized by first world fucks lost in line to die

And humanity's fucked, but the tragedy is your willful naivete

Five billion with lives worth living
destined for the grave by a perverse illogic

And humanity's fucked, but the cosmic irony,
conspicuously, you scare [illegible] catastrophe

[illegible] isn't any [illegible] future generations
that [illegible] five [illegible] people the [illegible] fun of existence

OUTLIERS

No [illegible] not us
Statistically deviant
Divergent and anomalous

Suppress to survive
For two years only to find
Ourselves scarred and surprised

Blithely unspoken, yet omnipresent
No escape
Our condition, such that we can't admit that
Every beginning is spiraling into a
crushing and humbling oblivion

Dr. Brown



ONE SONG

DISCO

45

"WITH INSPECTOR TED"



Lead Vocal - Urb Brown

Background Voices - Lee & Lyn Harper (Siren)

Drums - Pablo Douglas

Guitars - Carl Harvey

Bass - Charles Sinclair

Keyboards - Eddy Bullen

Horns

Trumpet - Sarah

Trombone - Roscoe

Tenor Sax - Skell

Arranged and produced by Pablo Douglas and Winston Hammond
Jacket design and art by Winston Hammond
Photography by Wesly Buchanan

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PRODUCT OF CANADA

MANO ALBUM 101 STEREO

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AXCENTS

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A DASH OF THE

AXCENTS

RECORDED LIVE

SIDE 1	SIDE 2
GREAT—SOME DAY	SOMETIME'S I'M HAPPY
TUXEDO JUNCTION	(GROUP INTRODUCTION)
SLAUGHTER ON TENTH AVENUE	TIAJUANA BRASS
LaCUCARACHA—MALEGUENA	ROCKABYE
I'VE GOT NEWS	HARBOR LIGHTS
	BILL BAILEY
	TIGER RAG

The five artists who produce the sounds that merge into one of today's swingingest musical units is presently EXPLODING on America's nightclub scene. And the count down begins the instant the spotlight zeros in on the perfect marriage of five talents blasting off to a musical strata of their very own.

Recording "on the scene" is like trying to wrap Christmas in one big package. The excitement of each performance is history and we have tried to capture this evening for YOU to RE-capture.

For John (Muzzy) Napodano. Saxophonist and Co-Leader, perfecting an arrangement whether it be an earthy ballad or a hip jazz tune, sets a pace that's hard to equal.

Vic Danzi not only fulfills his duties as Co-Leader with Muzzy but carries all the vocal solos, plays bass and his impromptu comedy style is a positive gas! NO ONE could write his material — it just happens. Both Vic and Muzzy are on the same wave length and all you have to do is "turn them on."

Mike Julian's technique, particularly on "Tiger Rag" is envied by many less gifted trombonists and this, coupled with his versatility on sax, bass and cello, covers a vast territory of moods.

To listen to Mike Kucsak and his guitar is a JOY. His compelling performance and interpretation of Malaguena create an almost hypnotic spell.

Holding the group together is a task for which drummer Ronny Rene is well qualified. With his comedic touch, he brings the background to the FOREGROUND. Color him exciting.

The final product of their mutual efforts has all the ingredients of a rare wine and reflects their many faceted talents through which they have given life to music you not only hear but feel. It spans that invisible bridge between artist and audience with that intangible quality that is the magic which produces stars.

Dick Mano
Muriel Heineman



D.J. Spen Presents Jasper Street Company
Solid Ground

(S. Spencer, J. Lesane, T. Roberts, S. Adkins, W. Hutchinson, T. Hamlin)

Side A
33 1/3 RPM

BB015

1. Spensane Vocal (9:55)
2. Spensane Beatz (4:36)

Produced & Arranged by Seon "DJ Spen" Spencer & Josane D'Shodeauxmon
for Spensane Productions.
Engineered & Mixed by Sean "DJ Spen" Spencer & Josane D'Shodeauxmon
@ MoeJo Recording Studio, Baltimore, MD
Published by Kinda Kool Music (BMI)/Gosib-G (ASCAP)
Guitar: Sukarno "Snooky" Richardson, Boss: Vince Loving,
Keyboards: Josane, Drum Progroming: DJ Spen,
Voices: Wondress Hutchinson, Tracy Hamlin, Starr Adkins,
Arana Foster, Fruity, Karizmo, Richard Yerby,
Sean Spencer, and Josane
Pre-Mastering: Gene Inghom



D.J. Spen Presents Jasper Street Company
Solid Ground

(S. Spencer, J. Lesane, T. Roberts, S. Adkins, W. Hutchinson, T. Hamlin)

Side B
33 1/3 RPM

BB015

1. Spensane Instrumental (9:55)
2. Doo Dew Solid (4:04) 3. Fruit-A-Pella (2:35)

Produced & Arranged by Seon "DJ Spen" Spencer & Josane D'Shodeauxmon
for Spensane Productions.
Engineered & Mixed by Sean "DJ Spen" Spencer & Josane D'Shodeauxmon
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Arana Foster, Fruity, Karizmo, Richard Yerby,
Sean Spencer, and Josane
Pre-Mastering: Gene Inghom

ALP 1223

Ansonia RECORDS

LAS TRES Guitarras



Printed in U.S.A.

Ansonia LONG PLAYING COMPATIBLE HIGH FIDELITY

ALP-1223

LAS TRES GUITARRAS

CONTENTS

Side 1

1. ROSARIO DE BESOS (Bolero)
2. SOLO TU (Vals)
3. DE HINOJOS (Pasillo)
4. TU DUDA Y LA MIA (Bolero)
5. COSAS DE LA VIDA (Bolero)
6. COMO LAS MARGARITAS (Guaracha)

Side 2

1. SOMBRAS (Pasillo)
2. CAMINO A LA TRAICION (Bolero)
3. EL RELOJ DE MI VIDA (Vals)
4. UNA LIMOSNA DE AMOR (Bolero)
5. BENDICELA SEÑOR (Vals)
6. CORAZON DE PIEDRA (Bolero)

The sensational trio, LAS TRES GUITARRAS, have for many years been entertaining a more than appreciative audience. This famous group was founded in 1934 and the very first efforts of LAS TRES GUITARRAS were warmly received.

These ecuatorian artists became the foremost exponents of the folklore music of their native country. On different occasions the trio made appearances at many clubs and theatres billed as "Los Incas" trio. They toured with the famous "La Argentinita" show and had successful engagements at the Metropolitan Opera House, the Shubert Theatre and Carnegie Hall.

The director of LAS TRES GUITARRAS is CARLOS VALLADOLID. In 1950 he organized a new group and joining him at this time were the excellent musicians ARMANDO IRIZARRY and TITO ULL. These are the men that make up the trio as we know it today: CARLOS, ARMANDO and TITO.

In 1956 the "Asociación Cultural Ibero Americana de Nueva York" presented LAS TRES GUITARRAS with a medal and a scroll formally acknowledging recognition of their noteworthy achievements.

ANSONIA RECORDS is very proud to have been instrumental in bringing to us so much of the delightful music of LAS TRES GUITARRAS. These artists now make their headquarters in the city of New York. The public is always anxiously waiting a new recording or public appearance. It is now ANSONIA'S privilege to introduce the first high fidelity LP featuring LAS TRES GUITARRAS.

The trio, LAS TRES GUITARRAS gained so much popularity because of the way they interpreted "pasillos" and "waltzes" but now prove that they are also masters of another rhythm the so popular, so danceable and listenable "bolero".

— English Copy by Herman Glass

Este simpático Conjunto fué fundado en el año de 1934 por tres artistas ecuatorianos con el propósito de dar a conocer la música folklórica de su país natal. Las aspiraciones artísticas del Conjunto han sido colmadas, y en todas partes donde han tenido oportunidad de actuar, han logrado obtener grandes éxitos.

En cierta ocasión se asociaron al espectáculo de la siempre renombrada y famosa bailarina "La Argentinita", habiendo tenido oportunidad de actuar en muchos centros artísticos de gran renombre, bajo el nombre de Trio "Los Incas". En esta ocasión lograron grandes éxitos y tuvieron oportunidad de actuar en los renombrados templos del arte de la gran ciudad de Nueva York, el Metropolitan Opera House, Teatro Shubert y Carnegie Hall.

El Trió fué famoso debido a la forma como interpretaba los pasillos y los valses, habiendo logrado conquistar fama y renombre a través de sus actuaciones artísticas. De acuerdo con el progreso musical y el ritmo moderno, ahora además se han especializado en la interpretacion de boleros, habiendo alcanzado como era de esperarse, un éxito rotundo.

El Director del Conjunto CARLOS VALLADOLID en el año 1950, reformó su trío con nuevos elementos incluyendo a los magníficos guitarristas puertorriqueños Armando Irizarry y Tito Ull.

En el año 1956, la Asociación Cultural Ibero Americana de Nueva York, le otorgó al fundador del Conjunto LAS TRES GUITARRAS — CARLOS VALLADOLID, una medalla y un pergamino en reconocimiento a la magnífica labor cultural realizada a través de los años por su Conjunto.

ANSONIA RECORDS se siente orgullosa de haber sido el medio por el cual el arte incomparable de este Conjunto ha sido divulgado a través de sus excelentes grabaciones en discos de larga duración por todos los países de habla castellana.

En la ciudad de Nueva York, donde actualmente residen los integrantes de este prestigioso Conjunto, es donde mayor entusiasmo existe por escuchar sus interpretaciones.

En el presente disco ofrecemos un selecto y bello grupo de obras musicales maravillosamente interpretadas, e impecablemente ejecutadas por LAS TRES GUITARRAS. Por medio de nuestro sistema de grabación en alta fidelidad, de acuerdo con los últimos y modernos adelantos de la ciencia electrónica, el presente disco puede considerarse un éxito bajo el punto de vista artístico y sonoro.

Estamos seguros que nuestros esfuerzos serán muy bien recibidos y reconocidos por nuestros numerosos favorecedores, a quienes prometemos ofrecerles siempre lo mejor.

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STEREO STEREO STEREO STEREO STEREO STEREO STEREO STEREO STEREO

Las Potranquitas Del Norte

El Campaneo



EL CAMPANEO

CAMELIA RODRIGUEZ

ARRASTRATE

LA NARANJENA

FARSANTE Y MENTIROSO

EL CONQUISTON

LLEVAME CONTIGO

CAMINANDO Y LLORANDO

LA PERRA PLACERA

POBRE NAVE

El Campaneo

Las Potranquitas Del Norte

Peerless
LPPU-10036

Después del éxito del primer elepé de las **POTRANQUITAS DEL NORTE,** ahora lanzan al mercado este fabuloso Album con selecciones que llenarán de alegría y buen humor a todos los escuchas. Canciones con picardía sana, con ingenio y con el inconfundible sello norteño, son las que se han escogido para realizar este ejemplar.

Por ningún motivo se lo pierda. Lo recomendamos ampliamente.

Dirección Artística:
ALFONSO ASCENCIO

Lado A

EL CAMPANEO		2:15
(Margarito Estrada)	GREVER	
CAMELIA RODRIGUEZ		3:15
(Salomé Gutiérrez)		
ARRASTRATE		3:05
(Paquita Macías)	PREDISA	
LA NARANJERA		2:21
(Paquita Macías)	PREDISA	
FARSANTE Y MENTIROSO		2:28
(Paquita Macías)	PREDISA	

Lado B

EL CONQUISTON		2:16
(Paquita Macías)	PREDISA	
LLEVAME CONTIGO		2:19
(Paquita Macías)	PREDISA	
CAMINANDO Y LLORANDO		2:10
(Celso I. Ortega)	PREDISA	
LA PERRA PLACERA		2:43
(D. P.)		
POBRE NAVE		2:00
(Sofía Vega)	INTERSONG	



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Dial RECORD

DSEP 1038

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FALTAN CINCO PA' LAS DOCE

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Dial RECORD

DSLP 1038

Lado A

1. FALTAN CINCO PA' LAS DOCE - Suelto
2. DEJAME UN PALMAR - Guaracha Jibara
3. EL MEJOR REGALO - Bolero
4. NAVIDAD SIN ELLA - Bolero
5. ESTAS NO LAS PASO AQUI - Guaracha Jibara
6. DONDE ESTARAS EN ESTA NAVIDAD? - Bolero

Lado B

1. DEL CAMPO A LA CIUDAD - Guaracha Jibara
2. COSTUMBRE BORICUA - Guaracha Jibara
3. CUANDO DEN LAS DOCE - Bolero
4. AMARGA NAVIDAD - Bolero-Ranchero
5. DIAS DE FELICITAR - Guaracha Jibara
6. DESPEDIDA DE AÑO - Bolero

En un esfuerzo por acercar más las almas con los lazos de la música, DIAL RECORD grabó a Odilio González su segundo disco navideño. Las tonalidades rítmicas de sus canciones tienen el dulce sortilegio de las fiestas pascuales.

Muchas veces el modesto Jibarito de Lares ha llenado el ambiente de dicha y alegría; su canto surca los aires y penetra los corazones porque en sus mensajes sencillos y humanos hay sabor de pueblo, vibra la vida y capta la nostalgia de su generación. El título tan solo de este ejemplar constituye un abrete, sésamo! al alborozo que precede a la espera de un nuevo año.

Este long playing contiene doce números capaces de satisfacer a los más exigentes con una instrumentación de músicos altamente cotizados en nuestro mundo: Víctor G. Toro, Jorge Renán Salazar, Nieves Quintero, Pedro J. Andino, Gilberto y Luis Colón y meticulosamente recogido desde los controles por el Ing. Irving Greenbaum. Para completar la obra, nuestro dibujante, Héctor Alvarez - quien modestamente ha permanecido en el anonimato hasta el presente - imaginó y produjo la gráfica creación que contiene esta joya de Odilio González, el más genuino intérprete borinqueño de los cantares románticos.

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STEREO CHUCHO AVELLANET • ENTRE LOS DOS • UA LATINO • LS 61023

CHUCHO AVELLANET

ENTRE LOS DOS

SEGURO, QUE TE OLVIDARE
ENTRE LOS DOS
CUANDO TU VENDRAS
CUATRO CARTAS
ANDA DI CORAZON
COSA MUERTA
QUISIERA REVIVIR
TE PUEDEN DEJAR
CUENTAME TUS PENAS
COMO UN VOLCAN

UA LATINO



STEREO LS 61023
HIGH FIDELITY L 31023

UA LATINO

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CHUCHO AVELLANET—
ENTRE LOS DOS

At this point in his young life everything is green lights for Chucho Avellanet. Before he reached twenty, Chucho was already a teen-age idol and an established artist. Throughout North, Central and South America he is an experienced and sought after performer.

In his newest recording, Chucho reveals still another side to his remarkable singing ability. "ENTRE LOS DOS" vividly presents the versatility of Chucho Avellanet. As he moves from ballad to pop rock through Tijuana sounds, he injects his own personality into each of the songs covering a wide range of musical color, effect and atmosphere.

The album focuses on the important songs of the current musical scene—the hits of recent months from Europe, Puerto Rico and the States, and features selections from Spain's famed Benidorm Music Festival. "Entre Los Dos" was the first place winner at Benidorm the past year along with "Quisiera Revivir" and "Sequro, Que Te Olvidaré." Another of the numbers, "Cuéntame Tus Penas," was written especially for Chucho by his friend Arturo Díaz Rivero, a popular songwriter of Puerto Rico.

Chucho's richly sonorous voice blends smoothly and beautifully with the orchestrations in "ENTRE LOS DOS." Backed by French horn and English horn, three trombones, two trumpets, timpani, contemporary drums and opulent strings, Chucho demonstrates once again that he is at his singing peak in the recording studio. After rehearsing at home in Puerto Rico, Chucho flew to New York to record in the newest eight-track studio in the country. The album you are holding is unquestionably the greatest recording Chucho has ever made.

En esta etapa de su joven vida, toda augura futuros triunfos para Chucho Avellanet. Antes de cumplir los veinte años, Chucho era ya ídolo de la juventud y artista reconocido. En Centro, Norte y Suramérica es artista de experiencia, muy solicitado por los públicos.

En su nueva grabación Chucho nos revela aun otra nueva fase de su maravillosa habilidad para el canto. "ENTRE LOS DOS" muestra elocuentemente la versatilidad de Chucho Avellanet. Según pasa de la balada al canto popular moderno a través de ritmos de Tijuana, él impone su propia personalidad en cada una de sus canciones, que abarcan un gran horizonte de colorido musical, efecto y ambiente.

El álbum está basado en las más importantes canciones del mundo musical actual—los más grandes triunfos recientes de Europa, Puerto Rico y Estados Unidos, y nos ofrece selecciones del famoso Festival Musical Benidorm de España. 'Entre los Dos" conquistó el primer galardón en Benidorm el pasado año, junto a "Quisiera Revivir" y "Seguro que te Olvidaré". Otro de los números, "Cuéntame tus Penas", fue escrito especialmente para Chucho por su amigo Arturo Díaz Rivero, un popular compositor de Puerto Rico.

La rica voz de Chucho se funde bella y melodiosamente en las orquestaciones de "ENTRE LOS DOS". Con fondo de trompas francesa e inglesa, tres trombones, dos trompetas, timbales, redoblantes modernos y sentimental música de cuerdas, Chucho demuestra una vez más que está en el apogeo del canto. Después de ensayer en su residencia en Puerto Rico, Chucho voló a Nueva York para grabar en el más moderno estudio de ocho bandas en Estados Unidos. El álbum que tiene en su mano es, sin duda alguna, la más grande grabación hecha por Chucho.

Producido por LEROY HOLMES
Arreglos y dirección de MANDY VIZOSO
Grabación y sonido: EDDIE SMITH
Grabado en la Ciudad de Nueva York
en Mayfair Recording Studios

SIDE ONE

1. ***ENTRE LOS DOS*** (Domenech) 2:23
2. ***COMO UN VOLCAN*** (M. Fernandez Porta-J. Peters) 1:46
3. ***QUISIERA REVIVIR*** (Domingo-Reverter) 2:40
4. ***CUATRO CARTAS*** (Biggero-Alstons-M. Silva) 2:12
5. ***SEGURO QUE TE OLVIDARE*** (Huerta-Navarro) 2:01

SIDE TWO

1. ***ANDA DE CORAZON*** (M. Alvarez Rios) 2:11
2. ***COSA MUERTA*** (A. Gutierrez) 3:20
3. ***CUANDO TU VENDRAS*** (Chiosso-Hadjidakis-M. Silva) 2:34
4. ***CUENTAME TUS PENAS*** (A. D. Rivera) 2:50
5. ***TE PUEDEN DEJAR*** (G. Mills-M. Silva) 2:22

Produced by LEROY HOLMES
Arranged and conducted by MANDY VIZOSO
Recording and mixing engineer: EDDIE SMITH
Recorded in New York City at Mayfair Recording Studios

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master sound
DR DIGITAL RECORDING
45 RPM

ロリン・マゼール／クリーヴランド管弦楽団

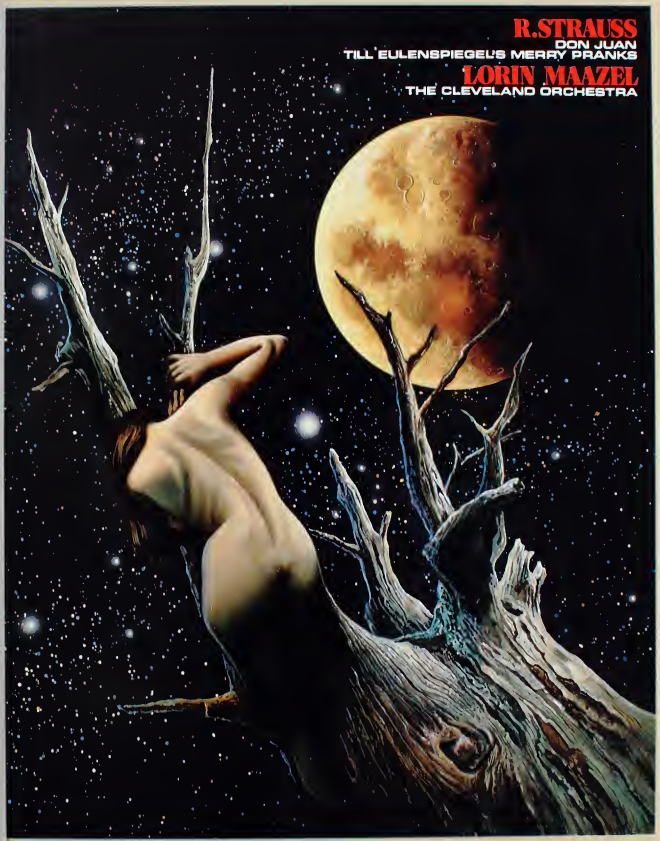
超絶エネルギーを完全把握し、いまデジタルが成熟。米CBS初の16チャンネル・マルチ・デジタル録音。

Rシュトラウス：交響詩
ドン・ファン／ティル
（ティル・オイレンシュピーゲルの愉快な悪戯）

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THE CLEVELAND ORCHESTRA



Illustration: Noboru Nonaka
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R.シュトラウス
交響詩：ドン・ファン／死と変容
ティル・オイレンシュピーゲルの愉快な悪戯
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ニューヨーク・フィルハーモニック
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グリーグ
ピアノ協奏曲イ短調
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R.シュトラウス
交響詩「英雄の生涯」
ロリン・マゼール指揮
クリーヴランド管弦楽団
25AC 465● ¥2,500

master sound W76 ■ インチ/76cm sマスターテープ使用



シューベルト
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master sound 45 ■76cm sマスターテープ使用45回転盤



ストラヴィンスキー
春の祭典
ズービン・メータ 指揮
ニューヨーク・フィルハーモニック
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master sound W 45 ■ インチ・76cm sマスターテープ使用45回転盤



ショパン
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28AC 704
master sound DR DIGITAL RECORDING 45

R.シュトラウス

交響詩「ドン・ファン」
交響詩「ティル・オイレンシュピーゲルの愉快な悪戯」

ロリン・マゼール ――――指揮
クリーヴランド管弦楽団

■録音データ
SIDE A 16'25"
SIDE B 15'16"
1979年5月9日　クリーヴランド、メイソニック・オーディトリアムにて

プロデューサー――ポール・マイヤース
エンジニア――バド・グラハム　半田健一

SONYマルチ・チャンネル・デジタル・レコーダー PCM3224によるデジタル録音

デジロクによるマゼールのR.シュトラウス

――――諸井 誠

1. 聞く所によれば、今回のデジタル録音が実現した背景には、ロリン・マゼールの力が預って大きかったという。彼は、録音の日程をずらせてまで、ソニーのマルチ・チャンネル・デジタル録音機3224の完成・使用を求めたのである。前回来日の折得た情報と体験からの発想だそうだが、ソニー初の海外録音によるレコードが、僅か7ヶ月後に日米双方で発売になるという異例の早さもさることながら、指揮者、制作者、技術陣の、海を越え、国境を越えての協力ぶりを瞥見して、私は非常に心強い印象を得た。CBSソニーの要請で79年5月9日、クリーヴランド市メイソニック・ホールでの録音現場に臨席・視察した結果は、レコード芸術、ステレオ芸術両誌上に報告した通りである。それから4ヶ月を経過した9月にCBSの担当PD、ポール・マイヤースが来日し、CBS・ソニー信濃町スタジオでトラック・ダウンとデジタル編集機DEC1000を使用しての編集を、CBSソニーのスタッフの協力を得て自らの手で行い、成功裏に作業を終えた。ともかく、9月20日、録音から数えて134日目に、編集の完了を見たデジタル・テープの輝やかしい再生音を、完成直後にスタジオを訪れて聴かせてもらった時には、言い知れない感動を覚えたのであった。

2. R.シュトラウスについて、マゼールが筆者に語ってくれたことを先ずここに紹介しておこう。

N.B.1
MM―今回のセッションにもシュトラウスが3曲入っていますね。彼の作品がとくにお好きなのですか？
LM―そうですね……。私は、ある時期、ほとんど「専ら」と言えるほどたびたびR.シュトラウスをとりあげて、コンサートや劇場で演奏していたことがあるんです。というのも、シュトラウスは不当評価されていると思ったからです。15年前、当時大勢を占めていた意見は、R.シュトラウスと言えば、驚異的な技巧家ではあるが、表面的、装飾的で、かつ下品尊大だ……云々と言ったものでした。でも、私はそうは考えませんでした。《ドン・キホーテ》や、《死と変容》などは、非常に面白い、美しい作品です。それで、R.シュトラウスがもっと正しく理解されるよう、もっと尊敬をもった視点から作品にアプローチして、こんな解釈も可能なのだ、ということを示し、彼の音楽が正当な評価を受けるようやってみようと考えたんです。ですから、（今おっしゃったように）、私の演奏でR.シュトラウスが親しく感じられるようになった、新しい面が発見できた、と言っていただけると、とてもうれしいですね。

この質問に先立って、私は、彼の新しい《英雄の生涯》の演奏と録音の素晴らしさをたたえ、「あなたは、あの作品に対する私の見解をひっくりかえしてしまいましたよ」と告げたのであった。

N.B.2
実際、《ティル……》、《ドン・ファン》、《死と変容》の3曲の控え目で精緻な演奏。限りなくデリケートな響きの綾の追求ぶりに接して、私のシュトラウス観は、根底から再検討を迫られたのである。デジロク再生をききながら、単なる効果の追求以上に、迫力や輝やかしさの顕示以上に、デジロクが、精緻な音の綾の表出に、限りない価値ある貢献を果してくれるに違いない、という確信をもったのであった。

マゼールが、CLOとのデジロクにR.シュトラウスを選んだのは、あらゆる条件からみて正しかった。15年前の録音（英デッカ）で《ドン・ファン》と《死と変容》のカップリングが出ているが、今度のは、それと極めて対照的な録音なのである。オケがCLO（新）対VPO（旧）。会社がCBS対DECCA。場所が米国対西欧。録音がデジタル対アナログ。実際、比較して聴いてみると、驚くほどレコードとしての内容が違うのである。15年前のハイ・ファイ全盛時代の録音では、生演奏でならきこえる筈がない音が、マイクロフォンで分析的に引っぱり出されており、まるでスコアをなめまわしているようなオンの感じのとり方なのである。コンサート・ホール・レーベル時代のブレーズ　ORTFの《春の祭典》と同様な行き方なのだ。しかし、流石ポール・マイヤース自らがディレクターをつとめただけあって、今度の録音には、そうした故意に仕掛けをほどこす所が全くない。ごく自然な演奏の、繊細華麗な響きの正確剔明な記録なのである。デジタルになると、何かが特に効果的に、あざとくきこえると思うのは間違いで、デジロクなればこそ、ありのまゝが記録出来るのだ。それは、新旧の録音を、スコアを追いながら詳細に聴いてチェックしてみれば、簡単に分ることなのである。

演奏において、マゼールは楽譜忠実主義者でも、分析主義者でもない。彼は、「楽譜は出発点に過ぎず、一つ一つの音が解釈されねばならない」。「楽譜は、最良の場合でも不完全だ」と言いきる。「直観」によって紙背に隠されてあるものを捉え、演奏という瞬間燃焼の芸術行為の中に「表現」するのである。15年前の、いかにもVPOらしい、複雑に屈折した、むしろ暗い部分に意味深さを感じさせる演奏のハイ・ファイ録音に対して、今回のは、いかにもCLOらしい、精緻で明快な、明るい部分に魅力を感じさせる録音。これを聴いて、ヨーロッパに活躍の中心があった頃のマゼールよりも、ここ7年間の母国に戻ってからの彼の方が、ぐっと明るくなっているのではないかと思うのである。この明るさを単にオケの違いと割り切るのは早計だと思うのは、その故である。マゼールは、15年前の《ドン・キホーテ》を彼のベスト・レコードとして挙げていたが、新しい、CLOとのR.シュトラウス・シリーズの中では、おそらく今回の録音がベスト・レコードとしての価値を云々されるものになるだろう。それを期待したい。

3. **《ドン・ファン　作品20》**―R.シュトラウス（1864～1949）は、交響詩の作曲家として音楽史上最も重要な人物である。1888年、23歳で《マクベス作品23》を完成して以来、1898年、《英雄の生涯　作品40》を書き上げるまでの10年間に、彼は8曲の交響詩を作曲している。つまり、これがシュトラウスの「交響詩の季節」であり、「哲学の時代」ともよばれる時期なのである。N.B.3《ドン・ファン》は第2作。《ティル……》は第5作。これら傑作2曲をカップリングしたのがこのレコードなのである。

《ドン・ファン》は、R.シュトラウスがミュンヘン歌劇場に第3指揮者として勤務していた時代（1886年8月8日～9月7日）の作品である。ヴァグネリアンであり、ショーペンハウエルの信奉者であった、この頃の彼は、女性による救済を求め、不首尾に終わり、厭世的になって破滅してしまうというドン・ファンの心理描写に魅了され、レーナウの同名の劇詩（1844年作）に想を得て、この傑作を作曲した。初演は89年秋、ワイマールで作曲者自身の指揮により行われた。曲はまず主人公のテーマ（傲慢、高貴、激情、燃焼）の提示強奏で華々しく始まり、次いで、ツェルリーナ、候爵夫人、ドンナ・アンナの3人との恋のいきさつが3つの挿話として展開されるが、「永遠に女性的なものの完全無欠の化身」を求める主人公は、何れの女性とも愛の燃焼が終わると同時に失望し、飽きてしまい、嫌悪におちいる。そして、恐るべきバッカナーレ。狂乱の放蕩生活である。その果てに破局が訪れ、石像を晩餐に招くことにより、彼は自らに死をもたらすのである。

4. **《ティル・オイレンシュピーゲルの愉快ないたずら―ロンド形式による、作品28》**―シュトラウスのユーモアの精神が横溢した快作であり、古い説話が、音楽の中で生き生きとよみがえって、人々に辛辣な調子で語りかけてくる。なまけ者のための世界のあらゆる約束事への挑戦だ。滑稽を武器に、風俗、軍隊、低級な常識に対して果敢にいどむティルは、あらゆるいたずらの果てに捕えられ、裁判の後、絞首刑に処される。なが、ユーモアの民衆的反逆精神は決して死なないだろう。短い陽気なエンディングがそれを主張している。従って快楽と愛の狩人ドン・ファンの死の厭世観はここには無い。1894～95年の作。完成の年、10月5日、ケルンでフランツ・ヴェルナー指揮により初演された。

5. テーマの数が多い、錯綜した展開を示す二曲の交響詩においてマゼールの透徹した眼は紙背を射て、作曲者の心の深いしげみの奥にまでそそがれている。それをデジロクが余すところなく捉えて再生してくれるのである。この録音を聴けば、何故マゼールが3224を望んだかが理解出来るのである。

N.B.1 「レコ芸」79年8月号 "hands on hands on" より
N.B.2 同上
N.B.3 クロード・ロスタンによる。




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b/w
Thieveland
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Executive Producer: Michael D. Jackson

STEREO / ACS 5034

BEYOND THE REEF

THE HAWAIIAN GUITARS OF

BUDDY MERRILL

RECORDED INSTRUMENTALLY IN HAWAII

HAWAIIAN WAR CHANT ❁ ALOHA OE ❁ PEARLY SHELLS ❁ MOON OF MANAKOORA
HAWAIIAN WEDDING SONG ❁ BEYOND THE REEF ❁ AKAKA FALLS ❁ LAHAINA LUNA
PAGAN LOVE SONG ❁ LOVE SONG OF KALUA ❁ SEA BREEZE ❁ I'LL REMEMBER YOU



Accent RECORDS
Distributed by
GNP Crescendo

STEREO / ACS 5034

RECORDED INSTRUMENTALLY IN HAWAII

Accent RECORDS

GNP Crescendo



BEYOND THE REEF

THE HAWAIIAN GUITARS OF

BUDDY MERRILL

side one

SEA BREEZE (Puamana) (Hoffman-Manning-Alull) / Criterion Music Corp.	ASCAP	2:02
AKAKA FALLS (Arr. & Adapted by Buddy Merrill) / S & R Music	ASCAP	2:12
PEARLY SHELLS (Pupu O Ewa) (Edwards-Pober) / Criterion Music Corp.	ASCAP	1:53
I'LL REMEMBER YOU (Kui Lee) / Herb Montei Music & Konakai Pub. Co.	BMI	2:52
PAGAN LOVE SONG (Freed-Brown) / Robbins Music Corp.	ASCAP	2:10
MOON OF MANAKOORA (Loesser-Newman) / Frank Music Corp.	ASCAP	3:05

side two

BEYOND THE REEF (Jack Pitman) / Valando Music, Inc.	ASCAP	2:59
HAWAIIAN WEDDING SONG (Hoffman-Manning-King) / Pickwick Music Corp.	ASCAP	2:33
LAHAINA LUNA (Kui Lee) / Sunbeam Music Corp.	BMI	2:17
HAWAIIAN WAR CHANT (Noble-Freed) / Miller Music Corp.	ASCAP	1:55
LOVE SONG OF KALUA (Ken Darby) / Miller Music Corp.	ASCAP	1:56
ALOHA OE (Arr & adapted by Buddy Merrill) / S & R Music	ASCAP	2:00

PRODUCED BY BUDDY MERRILL & SCOTT SEELY
ARRANGEMENTS BY BUDDY MERRILL
KEYBOARD — BOB SMALE
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ST 93474

Catero Records



Roberta

CHAMELEON CRY/ROBERTA VANDERVORT

Side I (19:49)

LET ME LOVE YOU THAT MUCH (4:06)
Vandervort/Remal
Produced by Gary Remal

I WILL SATISFY (4:08)
Vandervort/Lund
Produced by Martin Lund

POST-WAR BABY BOUNCE (3:04)
Vandervort/Lund
Produced by Martin Lund

GREAT BLUE HERON (4:37)
Vandervort/Lund
Produced by Martin Lund

HEY NOW (3:35)
Vandervort/Lund
Produced by Martin Lund

Side II (20:12)

HUMAN RACE (2:49)
Vandervort/Bogas
Produced by Ed Bogas

ECHOES (4:36)
Vandervort/Lund
Produced by Martin Lund

CHILD (4:50)
Vandervort/Lund
Produced by Martin Lund

SPECIAL TO YOU (4:09)
Vandervort/Silversher
Produced by Martin Lund

CHAMELEON CRY (3:33)
Vandervort/Lund
Produced by Martin Lund

℗ Catero Records, 1983/CAT-002 Catero Records, 1301 Chestnut Street, San Carlos, California/ Pressed in West Germany by Teldec

LET ME LOVE YOU THAT MUCH
Roberta Vandervort/Gary Remal

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Drums: BRAD BILHORN
Bass: MAC CRIDLIN
Piano, Fender Rhodes: GARY REMAL
Guitar: BILL SCHREY
Alto Saxophone: VEL SELVAN
Percussion: JOHN ERICKSON
Arranged by: GARY REMAL
Recorded at Russian Hill Recording, San Francisco, CA
Engineer: JACK LEAHY
Assistant Engineer: JEFF KLIMENT

I WILL SATISFY
Roberta Vandervort, Martin Lund

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Drums: MOYES LUCAS
Bass: GARRETT SMITH
Fender Rhodes/Synthesizer: MARTIN LUND
Guitar: JOHN MORTON
Soprano Saxophone: MARTIN LUND
Percussion: MICHAEL SPIRO
Arranged by: MARTIN LUND
Recorded at The Music Source, Seattle, WA
Engineer: DAVE RAYNOR
Overdubs recorded at The L.A. Studios, Hollywood, CA
Overdub Engineer: JIMMY TOMLINSON

POST-WAR BABY BOUNCE
Roberta Vandervort/Martin Lund

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Drums: CHRIS LEIGHTON
Bass: JIM STINNETT
Fender Rhodes/Synthesizer: MARTIN LUND
Guitar: DAVE PETERSON
Percussion: TEO RODRIGUEZ
Tenor Saxophone/Flute: MARTIN LUND
Trumpet: ED LEE
Arranged by: MARTIN LUND
Recorded at The Music Source, Seattle, WA
Engineer: DAVE HANCOCK
Overdub Engineer: BOB ISRAEL

GREAT BLUE HERON
Roberta Vandervort/Martin Lund

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Drums: MOYES LUCAS
Bass: DEAN JOHNSON
Piano: MARTIN LUND
Guitar: JOHN MORTON
Soprano Saxophone: MARTIN LUND
Percussion: MICHAEL SPIRO
Arranged by: MARTIN LUND
Recorded at Pacific West Recording, Lake Sammamish, WA
Engineer: DAVE PERRY

HEY NOW
Roberta Vandervort/Martin Lund

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Drums: MOYES LUCAS
Bass: GARRETT SMITH
Fender Rhodes: MARTIN LUND
Guitar: JOHN MORTON
Flute: MARTIN LUND
Percussion: MICHAEL SPIRO
Accordian: MURL ALLEN SANDERS
Background Vocals: ROBERTA VANDERVORT, MARTIN LUND, MICHAEL SPIRO, GARRETT SMITH, AMANDA SEREBRIN
Arranged by: MARTIN LUND
Recorded at The Music Source, Seattle, WA
Engineer: DAVE RAYNOR
Overdubs recorded at The L.A. Studios, Hollywood, CA
Overdub Engineer: JIMMY TOMLINSON

CHAMELEON CRY

ROBERTA VANDERVORT

Associate Producers: ROBERTA VANDERVORT and FRED CATERO

All Vocals: ROBERTA VANDERVORT (except backgrounds on "Hey Now")
Vocals Arranged by ROBERTA VANDERVORT ("Human Race" co-arranger, ED BOGAS)

Mixing and Additional Recording: Music Annex, Menlo Park, CA. (except "Chameleon Cry")

Engineer: FRED CATERO
Assistant Engineers: ROGER WIERSEMA, DAVE PORTER

Cover Art Direction & Design: SAM SMIDT, Palo Alto, CA
Cover Photography: DON VANDERVORT

Mastering: Sonic Arts Corp., San Francisco, CA., by Leo de Gar Kulka
Special thanks to The L.A. Studios for their generosity.
My love and admiration to Martin, whose musical integrity is a constant inspiration.

HUMAN RACE
Roberta Vandervort/Ed Bogas

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Drums: STEVE MITCHELL
Piano: ED BOGAS
Synthesizer: PAUL POTYEN
Guitar: STEVE ERQUIAGA
Percussion: MICHAEL SPIRO
Flute: MARTIN LUND
Rap: ED BOGAS
Arranged by: ED BOGAS
Recorded at Music Annex, Menlo Park, CA
Engineer: FRED CATERO
Assistant Engineer: ROGER WIERSEMA

ECHOES
Roberta Vandervort/Martin Lund

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Drums: CHRIS LEIGHTON
Bass: JIM STINNETT
Fender Rhodes/Synthesizer: MARTIN LUND
Guitar: DAVE PETERSON
Flute: MARTIN LUND
Percussion: TEO RODRIGUEZ
Arranged by: MARTIN LUND
Recorded at The Music Source, Seattle, WA
Engineer: DAVE HANCOCK
Overdub Engineer: BOB ISRAEL

CHILD
Roberta Vandervort, Martin Lund

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Drums: MOYES LUCAS
Bass: GARRETT SMITH
Fender Rhodes/Synthesizer: MARTIN LUND
Guitar: JOHN MORTON
Flute/Soprano Saxophone: MARTIN LUND
Percussion: MICHAEL SPIRO
Arranged by: MARTIN LUND
Recorded at The Music Source, Seattle, WA
Engineer: DAVE RAYNOR

SPECIAL TO YOU
Roberta Vandervort, Michael Silversher

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Drums: MICHAEL JOCHUM
Bass: JIMMY JOHNSON
Piano: BRIAN MANN
Synthesizer: MARTIN LUND
Guitar: JOHN GOUX
Soprano Saxophone: MARTIN LUND
Percussion: MICHAEL SPIRO
Arranged by: MARTIN LUND
Recorded at The L.A. Studios, Hollywood, CA
Engineer: PATRICK MCDONALD
Overdub Engineer: JIMMY TOMLINSON

CHAMELEON CRY
Roberta Vandervort, Martin Lund

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Drums: CHRIS LEIGHTON
Bass: GARRETT SMITH
Fender Rhodes: MARTIN LUND
Guitar: DAVE PETERSON
Percussion: MICHAEL SPIRO
Arranged by: MARTIN LUND
Recorded live at Kaye Smith Studios, Seattle, WA
Engineer: JIM BRIDOUX

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SPEAK SOFTLY LOVE (Love Theme From "The Godfather")
LOVE IS A MANY-SPLENDORED THING
INNAMORATA (Sweetheart)
WHAT A WONDERFUL WORLD
WE'VE ONLY JUST BEGUN
ANEMA E CORE
YOU BELONG TO MY HEART (Solamente Una Vez)
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(Io Che Non Vivo Senza Te)
HAVE YOU LOOKED INTO YOUR HEART
SPANISH EYES
PRIMA DONNA
DOMMAGE, DOMMAGE (Too Bad, Too Bad)
AND THIS IS MY BELOVED (From "Kismet")
PRETEND YOU DON'T SEE HER
I CAN'T GET YOU OUT OF MY HEART
(Ti Amo — Ti Voglio Amor)
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GO CHASE A MOONBEAM
WHERE WERE YOU WHEN I NEEDED YOU
MY WAY

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Cover Design, Ch

STEREO

PHILIPPINE FOLK Dances

VOL. XIII

VILLAR RECORDS





JUAN SILOS Jr. and his Rondalla

PHILIPPINE FOLK DANCES VOL. XIII

MLP/MLS-5172



SIDE 1

JOTA PANGASINANA
KUNDAY KUNDAY
KONAN
SAGING-SAGING
KALATONG
ALAY

SIDE 11

JOTA GUMAQUENA
MADRILENA
SURTIDO CEBUANO
PANANGABALAYAN
BIRGINIA
ONTAN-AY

JUAN SILOS, JR. AND HIS RONDALLA

ANOTHER COLORFUL HARVEST of Philippine Folk Dances by the Rondalla under the direction of Juan Silos, Jr. whose name has already become a byword in all-native string productions. The selections included in this, the 13th volume of picturesque folk dances, are a "must" in the inveterate collector of lush Filipiniana, not to mention those who both teach and study the art of tralpsing in the Philippine folksy way. The pieces include "Jota Pangasinana," "Kunday Kunday," "Saging-Saging," Jota Gumaquena," "Madrilena," "Surtido Cebuano," and many other scintillating ones that will enthrall you no end.

THE PHILIPPINE RONDALLA SOUND is breathlessly exciting and moving throughout . . . living up to its fame and popularity, the all-native string ensemble once again emerges with flying colors with a truly Philippine sound that's different!

STARS IN THE NIGHT

TONY BENNETT/LES BROWN/RAY CONNIFF/LES ELGART/PERCY FAITH/BOBBY HACKETT/ANORE KOSTELANETZ/JOHNNY MATHIS/NEW CHRISTY MINSTRELS/ANORE PREVIN/JERRY VALE/PAUL WESTON














CREATED EXCLUSIVELY FOR SIMMONS

COLUMBIA SPECIAL PRODUCTS CSP 252

CSP 252

Stars In The Night

COLLECTORS' ALBUM CREATED EXCLUSIVELY FOR



SIDE 1

TENDER IS THE NIGHT... *Tony Bennett*
TONIGHT... *Andre Kostelanetz*
BLUE IS THE NIGHT... *Bobby Hackett*
ALL THROUGH THE NIGHT... *Johnny Mathis*
IN THE STILL OF THE NIGHT... *Les Elgart*
QUIET NIGHTS OF QUIET STARS... *Percy Faith*

SIDE 2

SATURDAY NIGHT... *The New Christy Minstrels*
THE NIGHT IS YOUNG... *Paul Weston*
THE WAY YOU LOOK TONIGHT... *André Previn*
ARE YOU LONESOME TONIGHT?... *Ray Conniff*
THE STORY OF A STARRY NIGHT... *Jerry Vale*
I COULD HAVE DANCED ALL NIGHT... *Les Brown*

Like the star-filled evening sky itself, this album offers a program of music interpreted by some of today's most sparkling artists and performing groups. Together, they help set the scene for an intimate, candlelit supper, a lively, informal dance party for friends, or they provide a rich, melodic background for the precious hours of relaxation that follow a busy day.

Tony Bennett, a man who makes great songs sound greater, begins the program with a sensitive ballad, *Tender Is the Night*. Next, Andre Kostelanetz leads his symphonic orchestra in a rhapsodic, musical interlude from "West Side Story." The reason that Bobby Hackett's cornet is called The Most Beautiful Horn in the World is persuasively demonstrated with *Blues in the Night*. When it comes to Johnny Mathis, one could hear this honey-voiced young man all day and—*All Through the Night*. Two songs that reflect the serenity of a beautiful night conclude the first portion of the album: *In the Still of the Night*, a Cole Porter classic interpreted by Les Elgart and his orchestra, and *Quiet Nights of Quiet Stars*, performed by Percy Faith and his orchestra.

Opening the second part of your program are two selections almost certain to make you feel young: The New Christy Minstrels' version of the lusty folk song *Saturday Night*, and the Paul Weston orchestra's treatment of *The Night Is Young*. A memorable Jerome Kern song, *The Way You Look Tonight*, is given a pleasantly swinging interpretation by pianist André Previn, accompanied by conductor-arranger Johnny Williams and his band. *Are You Lonesome Tonight?*, The Ray Conniff Singers question. Not as long as this expert group of vocalists is on hand to entertain us. *The Story of a Starry Night*, based on a familiar Tchaikovsky theme, is a heartfelt ballad ideally suited to the open-hearted singing style of Jerry Vale. To conclude, Les Brown and His Band of Renown play *I Could Have Danced All Night*, from the fairest musical of all, "My Fair Lady."



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The Knightsbridge Strings



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HIGH FIDELITY

The Strings Sing Again:

Brilliant Instrumental Versions of Great Pop Hits

The KNIGHTSBRIDGE STRINGS

SIDE 1

1. Mack the Knife (2:39) *(Kurt Weill)*
2. The Yellow Rose of Texas (2:07) *(traditional)*
3. Hey There (3:30) *(Adler and Ross)*
4. Song from "Moulin Rouge" (2:23) *(Engvick-Auric)*
5. Too Young (2:49) *(Dee-Lippman)*

SIDE 2

1. Catch a Falling Star (1:55) *(Vance-Pockriss)*
2. Poor People of Paris (2:02) *(Monot-Connolly)*
3. You Belong to Me (2:55) *(Yellen-Friend)*
4. My Foolish Heart (3:24) *(Young-Washington)*
5. Tammy (2:57) *(Evans-Livingston)*

Britain has given us such treasures as fine fabrics, Jaguars, excellent gin, fish 'n chips; Peter Sellers, the *Queen Elizabeth* and now . . . the music of The KNIGHTSBRIDGE STRINGS.

For years reknowned throughout England and, more recently, in the United States, the Knightsbridge Strings is considered to be one of the finest musical ensembles ever organized. Although comprised of the finest string players in England, the Knightsbridge Strings is *not* a saccharin-ish, "longhair" styled orchestra. On the contrary, it's a fresh-sounding, light modern, orchestra of *today*! The brilliant British recording quality you'll hear on the enclosed recording brings out every nuance of the sparkling violins, the deep-throated cellos, the robust choir of horns. The masterful orchestrations are like a breath of fresh air in this world of "syrupy" string music. One hearing, without a doubt, will add your name to the huge coterie of Knightsbridge Strings devotees all over the world.

Past Knightsbridge Strings albums have dealt with string versions of vocal hits, re-creations of swing-era big band favorites, a collection of Latin-American standards and most recently—on their first *Riverside* release—a most unusual album of famous *marches*! In this collection, the Strings turn to the not-too-distant past for a delightful look at ten of our most popular recording hits. In some cases, the obvious improvement over the raucous sound of the *original* is overwhelming. But that's the magic of the famous Knightsbridge Strings: skilled musicianship of the players; intelligent and tasteful arrangements; *and* what this combination can do with even the most off-beat or incongruous material.

For dancing or just plain listening, this album by the Strings should bring you much happiness. Among the selections are songs from the theatre: *Mack the Knife* ("Three Penny Opera"), *Hey There* ("Pajama Game"); songs from the movies: *Tammy* and *Song from "Moulin Rouge"*; hit songs from Tin Pan Alley: *Yellow Rose of Texas* (Mitch Miller), *Too Young* (Nat Cole), *Catch A Falling Star* (Perry Como) *Poor People of Paris* (Les Baxter) and *You Belong To Me* (Jo Stafford). In all, ten unequalled performances of songs we all know and enjoy, done as *only* the Knightsbridge Strings could do them.

If you're already familiar with their efforts, there are no words required to "sell" you on their high degree of excellence. If this is your *first* exposure to the ensemble, you can trust in this: whether you be sixteen or sixty, whether you love strings or detest them, whether you love to dance or listen, whether you follow popular music or not—you'll *enjoy* the Knightsbridge Strings! And you'll enjoy them again and again, for this is an album you'll *play* over and over, as the strings sing again—*for you*!

Outstanding albums in *Riverside's* Popular Series include—

Adios Muchachos: NORO MORALES Orchestra (RLP 7501; Stereo 97501)

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C'est Magnifique: dance time in Paris with CHAUNCEY GRAY Orchestra (RLP 7505; Stereo 97505)

Pachango with Barretto: RAY BARRETTO Charanga Orchestra (RLP 7506; Stereo 97506)

An OSCAR BRAND Songbag of Folk Song Favorites (RLP 7508; Stereo 97508)

Songs Father Taught Me (RLP 7509; Stereo 97509) and More Songs Father Taught Me (RLP 7517; Stereo 97517): FATHER JOSEPH DUSTIN and His Red Hot Banjo

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How to Be Terribly, Terribly Funny: PETER USTINOV, LOUIS NYE, others (RLP 7516)

Strings on the March (RLP 7518; Stereo 97518) *and* The Strings Sing Sing Again (RLP 7527; Stereo 97527): The KNIGHTSBRIDGE STRINGS

Great Themes from Great Movies: ERNEST MAXIN Orchestra (RLP 7519; Stereo 97519)

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The Coldstream Guards Go West: The Band of the COLDSTREAM GUARDS (RLP 7523; Stereo 97523)

We Love Polka Music: TED MAKSYMOWICZ Orchestra (RLP 7524; Stereo 97524)

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ALBUM DESIGN: KEN DEARDOFF. MASTERED, 1962, AT PLAZA SOUND STUDIOS.

THIS RECORDING IS AVAILABLE IN BOTH STEREOPHONIC (RLP 97527) AND MONAURAL (RLP 7527) FORM.

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Monophonic: Provides highest quality sound reproduction on both standard long-play and Stereophonic playback systems.
Stereophonic: For proper sound reproduction and longer record life, use a stereo cartridge only.



GOLDEN MOVIE GREATS

RETURN TO PARADISE	HENRY MANCINI
Theme from THE APARTMENT	EDDIE HEYWOOD
Theme from EXODUS	
Theme from LAWRENCE OF ARABIA	FELIX SLATKIN
KING OF KINGS Theme	
THE WILD ONE	MARTIN DENNY
RUBY	
NEVER ON SUNDAY	SI ZENTNER
WALK ON THE WILD SIDE	
AN AFFAIR TO REMEMBER	PETE KING
SONG WITHOUT END	HARRY SUKMAN
Love Theme from EL CID	CLYDE OTIS

LRP-3306

GOLDEN MOVIE GREATS

Motion picture composers have proven to be more creative and imaginative than their function demands. Although their music is basically created to serve the specific purpose of being in the background, many of their compositions have emerged as very popular "foreground music."

One of the interesting aspects of this transition has been the variety in manner of performance which motion picture music has enjoyed in recent years. Many types of orchestras and groups have been performing it, demonstrating the adaptability of the music and the further genius of its composers.

This album is a collection of just such a welcome variety of presentations. In it you will find the enjoyable arranging and conducting of the versatile Henry Mancini, the varied piano styles of Eddie Heywood, Harry Sukman, and Buddy Cole (featured with Pete King's orchestra). Also in the field of piano but with an entirely different approach, there is Martin Denny with his group who, of course, adds a taste of jazz to the exotic in his presentations.

A marked change in sound is brought in by the big band of Si Zentner, which brings the music of the movies out on to the dance floor.

This in turn is followed by the lush strings of Felix Slatkin. The sound of Clyde Otis' large studio orchestra completes the picture.

As to the selections, they speak for themselves. They represent some of the best film scores of all time.

Danilo Bigonia

side one:

RETURN TO PARADISE • Henry Mancini and his Orchestra
Theme from **EXODUS** • Eddie Heywood • Orchestra conducted by Hugo Winterhalter
THE WILD ONE • The Martin Denny Group
The **KING OF KINGS** Theme • The Fantastic Strings of Felix Slatkin
AN AFFAIR TO REMEMBER • Pete King and his Orchestra (featuring Buddy Cole at the piano)
NEVER ON SUNDAY • Si Zentner and his Orchestra

side two:

Theme from **LAWRENCE OF ARABIA** • The Fantastic Strings of Felix Slatkin
Theme from **THE APARTMENT** • Eddie Heywood • Orchestra conducted by Hugo Winterhalter
Love Theme from **EL CID** • Clyde Otis and his Orchestra
RUBY • The Martin Denny Group
SONG WITHOUT END • The Piano and Orchestra of Harry Sukman
WALK ON THE WILD SIDE • Si Zentner and his Orchestra

LIBERTY RECORDS, INC. • LOS ANGELES 28, CALIFORNIA
A SUBSIDIARY OF AVNET ELECTRONICS CORP

LIBERTY

Other Liberty albums of motion picture themes which you will enjoy:

By Martin Denny: Exotic Sounds from the Silver Screen LRP-3150/LST-7150 • By Felix Slatkin: The Magnificent XII LMM-13004/LSS-14004 • Many Splendored Themes LMM-13011/LSS-14011 • Inspired Themes from the Inspired Films LMM-13019/LSS-14019 • By Harry Sukman: The Franz Liszt Story (music from the film "Song Without End") LRP-3151/LST-7151

(Note: Harry Sukman received an Academy Award for his scoring of the music for this motion picture.)

Cover Design: Studio Five

This album is available in monaural LRP-3306 and in stereo LST-7306

Printed in U.S.A.

LRP-3306

MERCURY STEREO

MCY 135 205

Mercury RECORDS

most popular movie hits
as styled by XAVIER

CUGAT



moon river
around the world in 80 days
al di la
green leaves of summer
la dolce vita
over the rainbow
zip a dee doo dah
flying down to rio
guns of navarone
it might as well be spring
love is a many splendored thing
high noon

DESIGN & ILLUSTRATION / MARVIN GLICK

MCY 135 205

ALSO AVAILABLE ON MONAURAL MCL 135 205

MOST POPULAR MOVIE HITS AS STYLED BY CUGAT

This is a true stereo disk recorded in accordance with standards developed by the Record Industry Association of America, Inc.

Side 1:

Zip-a-dee do-dah; *from "Song of the South"*
Love is a many splendored thing; *from "Love is a many splendored thing"*
The guns of Navarone; *from "The Guns of Navarone"*
The green leaves of summer; *from "The Alamo"*
It might as well be spring; *from "State Fair"*
La dolce vita; *from "La Dolce Vita"*

Side 2:

Flying down to Rio; *from "Flying down to Rio"*
High naan; *from "High Naon"*
Al di la; *from "Rome Adventure"*
Maan river; *from "Breakfast at Tiffany's"*
Over the rainbow; *from "The Wizard of Oz"*
Around the world in 80 days; *from "Around the world in 80 days"*

Ever since he made his debut in the Coconut Grove of Los Angeles' Hotel Ambassador, Xavier Cugat has been largely responsible for popularising the music of Latin America in the United States. With his infectious beat and colourful orchestrations, the ebullient Spanish-born maestro has created a style that is as instantly recognizable as his distinctive profile. Returning now to the scene of his first successes, he focuses his attention on the world of celluloid music. Naturally, his treatment of movie hit-songs is strictly in the Cugat tradition – sizzling with south-of-the-border percussion effects and alive with rhythmic excitement. The music covers a period of nearly three decades, from *Flying down to Rio* (1933), to *The guns of Navarone* (1961), all of which is set to the rhythms of the samba, bolero, cha-cha, and a thrilling new Latin-American "beat" called the bossa nova, which has travelled north to instill fresh life into the repertoire of dance bands throughout the nation. The bossa nova is a mixture of samba and jazz elements that adds a "new wrinkle" to the earthy samba that first emerged in the streets of Rio de Janeiro during the early 'twenties at carnival time.

SIDE 1

1. Cugat opens his programme with the explosive carnival atmosphere of Brazil in his invigorating arrangement of "Zip-a-dee do-dah." The music evokes the gay, colourful costumes of festival days in Rio, with people singing and dancing in the streets while the torch lights are reflected in their flashing eyes.
The music by Allied Wrubel was composed originally for Walt Disney's Song of the South (1946). James Baskett, as Uncle Remus, sang the tune for Bobby Driscoll and Luana Patten.
2. The title song of the 1955 film based on the romantic novel by Han Su-Yin, "*Love is a many-splendored thing*," (music by Sammy Fain) has rightly become a film classic. William Holden and Jennifer Jones co-starred as the war correspondent and the beautiful Eurasian widow. In the hands of Xavier Cugat, the well-known melody turns into a buoyant affair as trombones jauntily announce the tune above the propulsive rhythms of the samba.
3. "The guns of Navarone" (1961) boasted a dramatic theme song by the prolific Dimitri Tiomkin, without whose name no collection of film scores could be called really complete. The Academy-Award winner is represented in Cugi's programme by three tunes. Besides "The guns of Navarone," there are "High noon" and "The green leaves of summer." Film-goers will remember the stirring saga of a determined band of fighters out to perform the heroic feat of destroying a seemingly impregnable enemy position. Tiomkin's score is here provided with a swiftly-paced, highly danceable Cugat arrangement.
4. The langorous rhythms of the bolero introduce Cugat's Latin-American version of "The green leaves of summer," which Dimitri Tiomkin composed for *The Alamo* (1960), starring John Wayne, Richard Widmark, and Laurence Harvey. A low flute and guitar set the mood for this haunting ballad with its folksong-like character.
5. The team of Richard Rodgers and Oscar Hammerstein II was intimately linked with the Broadway stage. Yet in 1945, the composer and lyricist travelled to Hollywood to apply their fabulous talents to the score for *State Fair*. The movie was a hit, and was remade fifteen years later starring Pat Boone and Bobby Darin. Out of the original film came one of Rodgers' best-loved melodies, "It might as well be spring," which Cugat serves up to us on a cha-cha dish.
6. The Italian film director, Federico Fellini, enlivened the 1960 movie scene with his contraversial *La Dolce Vita*, starring Anita Ekberg. Na controversy, however, raged over the theme song which Nino Rota composed for this hit-film. It quickly became an international hit. The similarity to Kurt Weill's "Mack the knife" is worth noting.

SIDE 2

1. Nineteen thirty-three was the year which saw the double bill become a feature of the cinema. It was also the year in which Fred Astaire, Dolores Del Rio, and Ginger Rogers starred in *Flying down to Rio* a film that helped start the craze over the rumba, carioca and continental. The tune by Vincent Youmans has become a film classic.
2. Gary Cooper upholding law and order in a remote Wester town was the theme of the award-winning film, *High noon*. The dramatic story was highlighted by one of Dimitri Tiomkin's best tunes, which, in Cugat's treatment, exchanges ten-gallon hat and six-guns for sombrero and maracas.
3. The music settles back now to the insinuating rhythm of the bolero in this arrangement of "Al-di-la," from the movie, *Rome Adventure*, starring Troy Donahue and Suzanne Pleshette.
4. Truman Capote's delightful short story about a fey creature with the unlikely name of Holly Golightly was the basis for the 1961 movie, *Breakfast at Tiffany's*, starring Audrey Hepburn. The formidable team of Johnny Mercer and Henry Mancini wrote the words and music respectively for the theme song, "Moon river."
5. When Judy Garland first sang "Over the rainbow" in the film *The Wizard of Oz*, (1939), she could not have known that the song by "Yip" Harburg and Harold Arlen would become her signature. Today, she includes it in all her shows and never fails to evoke a powerful emotional response from her audiences. Cugat here gives it the bolero touch.
6. Another award-winning movie, *Around the world in eighty days*, brings this Cugat visit to Hollywood to a lilting conclusion. The song is by Victor Young.

Mercury LP repertoire includes:



Incl.: Soul bossa nova – Desafinado – Se e torde me pardoo – Boogie bossa nova – Chega de saudade
MCY 135 258



Incl.: Don't explain – You're crying – Let's fall in love – When your lover has gone
MCY 135 198



Incl.: Beyond the sea – Al di la – My silent love – Stranger on the shore – Misty – Tonight
MCY 135 171



Incl.: Summer love – The heather on the hill – Makin' whoopee – We kiss in the shadow – Tonight
MCY 135 098



Incl.: Stardust – Night and day – I'm in the mood for love – Mood indigo – Lazy river
MCY 135 214

MERCURY STEREO

Printed in Holland

This Mercury STEREO record has been cut with variable groove spacing and electronic groove depth control, thus producing a 2-channel disk of exceptionally wide dynamic range, reliable stylus tracking throughout the frequency range, and startling clarity and definition of instrumental timbres.
This Mercury STEREO record should be played according to the RIAA standard with a stereo record playing cartridge having a stylus tip not exceeding .7 mil. For best results, be sure that your two loudspeakers and amplifier are correctly balanced in terms of output and phase, and that the loudspeakers are placed in the room so as to provide an even "spread of sound" from one to the other.

STEREO

ILOCANO SONGS



RAYE LUCERO

VILLAR RECORDS

MLP-5064-S

ILOCANO SONGS

Raye Lucero



Side One

O NARANYAG A BULAN
NAM NAMAC
APAGDARICMAT NGA ORAS
DAWATEC KENCA
PAIT TI AYAT
AGMUR-MURAYCA

Side Two

PINAKBET
MASLAG A BITUEN
LADAWAN
NACALCALDAANG
NABANGLO A ROSAS
TONTONTONNENNACA

NORTHERN LUZON is usually known as tobacco-land and noted for the Spartan industry and thrift of its inhabitants. Not so well known is the rich treasure of truly Filipino music that has come from this region of the Ilocanos.

There have been other recordings of these rare Ilocano songs in the past from Villar Records. But those have not yet started to top fully the great wealth of musical culture of the Ilocos.

In this new album, Villar Records brings you a veritable kaleidoscope of the music of Ilocandia, ranging from the sweet and sentimental to the gay and whimsical. For pure entertainment value as well as for its priceless significance and contribution to any study of Philippine musical art, the Ilocano Songs compiled in this album—sung by RAYE LUCERO, arranged and interpreted with a sensitive awareness of the unique feeling of this region of the Philippines — is an important addition to any musical library.

Manufactured in the Philippines by MANILCO, INC.


DYNAMIC STEREO
ALANG-ALANG SA PAGIBIG
VILLAR
RUBEN
Tagalog

Mono MLP-5118
Stereo MLS-5118

ALANG-ALANG SA PAGIBIG
Ruben Tagalog
Under the direction of Leopoldo Silos

MANY an album liner notes have been written about RUBEN TAGALOG - the Philippines' favorite ballad vocalist - so that no amount of elaboration or superlatives are needed to introduce him further to today's teeming millions of record buyers. The ageless Kundiman King continues to conquer new areas of show business with amazing dexterity . . . . his vocal chords as firm and strong as they were two decades ago . . . with his simple, free-and-easy approach hitting the mark everytime. This simplicity and mellowness in his voice are the very reason why he still wears the diadem of king of Philippine ballads.

RUBEN TAGALOG's latest album consists of romantically smooth renditions of such delightfully new tunes as Napanaginip Ko, Makasalanan, Kung Malaya Lang Ako, Alang-Alang sa Pagibig, Walang Makikialam, Patawarin Mo Lamang, and others . . . a vibrantly exciting program from start to finish . . . . wherein Ruben proves once again that he is still the king of the songs that he sings.

Side One

ALANG-ALANG SA PAGIBIG
DI KA MAGLALAHO
NABABATID KO
KUNG MALAYA LANG AKO
INAAMIN KO NG LAHAT
PATAWARIN MO LAMANG

Side Two

NAPANAGINIP KO
AKO'Y MAY ALINLANGAN
MAKASALANAN
DI NA AKO IIBIG
NAIS KONG MAGBAGONG BUHAY
WALANG MAKIKIALAM

STEREO FS-1011

DAYS OF WINE AND ROSES
MOON RIVER

and other academy award winners



Frank Sinatra

arranged and conducted by

NELSON RIDDLE

reprise

FRANK SINATRA SINGS DAYS OF WINE AND ROSES, MOON RIVER, AND OTHER ACADEMY AWARD WINNERS

Arranged and Conducted by
NELSON RIDDLE

The winners are:

DAYS OF WINE AND ROSES
Days of Wine and Roses, 1962

MOON RIVER
Breakfast at Tiffany's, 1961

THE WAY YOU LOOK TONIGHT
Swing Time, 1936

THREE COINS IN THE FOUNTAIN
Three Coins in the Fountain, 1954

IN THE COOL, COOL, COOL OF THE EVENING
Here Comes the Groom, 1951

SECRET LOVE
Calamity Jane, 1953

SWINGING ON A STAR
Going My Way, 1944

IT MIGHT AS WELL BE SPRING
State Fair, 1945

THE CONTINENTAL
Gay Divorcee, 1934

LOVE IS A MANY-SPLENDORED THING
Love Is a Many-Splendored Thing, 1955

ALL THE WAY
The Joker Is Wild, 1957

1934: THE CONTINENTAL
1936: THE WAY YOU LOOK TONIGHT
1944: SWINGING ON A STAR
1945: IT MIGHT AS WELL BE SPRING
1951: IN THE COOL, COOL, COOL OF THE EVENING
1953: SECRET LOVE
1954: THREE COINS IN THE FOUNTAIN
1955: LOVE IS A MANY-SPLENDORED THING
1957: ALL THE WAY
1961: MOON RIVER
1962: DAYS OF WINE AND ROSES

When I was invited to write the jacket notes for an album to be entitled "Frank Sinatra Sings Days of Wine and Roses, Moon River, and Other Academy Award Winners" it took me only a couple of seconds to fire back, "Sure – why not?" As an interviewer and even as a reviewer I had always found Frank friendly and cooperative, in spite of his reputation of being a lion rampant among the press; and while I never regarded myself as one of the "in" group, neither did I feel that I was one of the "out" group. It was somewhat the same way with me and the august Academy of Motion Picture Arts and Sciences. We have had our differences throughout the years (more years than I care to count), but on the whole we have settled down to a kind of truce. Or at least I have, on the assumption that we shall just have to live with this Academy till a better one comes along.

So... I was sent what is called a reference dub but which looked and felt like any other long-playing record except that the label was typed instead of printed and I put it on the machine and sat down and listened. Frank appeared to have chosen his eleven Oscar winners almost at random; there was nothing to tie them up neatly into a "trend" or anything like that; but it didn't really matter. This was a more relaxed Sinatra, and he and the swinging but discreet Nelson Riddle, as arranger and conductor, took them at an easy lope.

To paraphrase a line, "with each word his tenderness grows."

If Frank showed any favoritism in his selections, he carefully limited them to twos – a couple of tunes by Johnny Mercer and Henry Mancini, a couple by Paul Francis Webster and Sammy Fain; two oldies from those enchanting Fred Astaire-Ginger Rogers musicals, and two introduced by Frank's long-time chum and counselor, Bing Crosby.

Although Frank skips all around, ignoring chronology, he has managed to include the first Best Song Award ever tendered by the Academy – Herb Magidson and Con Conrad's "The Continental" – from 1934, and another as late as 1962's "Days of Wine and Roses," by Mercer and Mancini. Frank pours plenty of spirits into his wine and color onto his roses, but I still catch myself wondering what this type of love ballad could possibly have to do with the tragedy of a pair of falling-down drunks, as exemplified in that searing temperance lecture by Jack Lemmon and Lee Remick.

In these days – and nights – of the Bossa Nova and the Twist, "The Continental," as danced by Astaire and Rogers in "The Gay Divorcee," may not be quite the "something daring, really ultra-new" that the lyric cracks it up to be, but it is pleasant to recall again as Frank delivers it. Another standard from Astaire and Rogers is "The Way You Look Tonight," written by Dorothy Fields and Jerome Kern for the 1936 "Swing Time."

"I feel so gay in a melancholy way..." and that's the way Frank makes us feel, too – not only in the Hammerstein-Rodgers "It Might As Well Be Spring," taken from not one but two "State Fairs," but likewise in "Secret Love" from "Calamity Jane" (that one starred Doris Day and Howard Keel) and in "Moon River," complete with the inevitable guitar, that Audrey Hepburn gave voice to in the otherwise sophisticated "Breakfast at Tiffany's."

A footnote to those two "State Fairs": Jeanne Crain sang "It Might As Well Be Spring" – ostensibly – in the 1945 movie version, and Pamela Tiffin sang it – ostensibly – in the 1962 version. Sinatra, happily, doesn't have any need for a double.

He gives the full treatment to the rather superior "Love Is A Many-Splendored Thing," as hauntingly composed by Sammy Fain to Paul Francis Webster's words and symbolizing the broken romance between William Holden and Jennifer Jones in the picture of the same title, and also to the theme from "Three Coins in the Fountain," set against Riddle's plashing strings.

The pair from the Crosby collection, both in jaunrier style, are "In the Cool, Cool, Cool of the Evening," out of "Here Comes the Groom," and "Swingin' on a Star," with which, you may remember, Der Bingle admonished the kiddies in "Going My Way."

Frank also sings "All The Way" from his own film, "The Joker Is Wild." It should also be chronicled, for the record, that he received an Academy Award himself as Best Supporting Actor ("From Here to Eternity," 1953) and a nomination for Best Actor in 1955 ("The Man With the Golden Arm"). In 1963 he further identified himself with the Academy by making the Oscar ceremonies.

— PHILIP K. SCHEUER
Motion Picture Editor, *Los Angeles Times*

Cover Photos: Ted Allan / Printed in U.S.A.


RV
RECORDS
Dahil
Sa Isang
Bulaklak
Ric Manrique, Jr.

R-5002-S



Dahil Sa Isang Bulaklak

SIDE-1

ALIW 3:20
Comp. J. Silos, Jr.-M.P. Villar

DAHIL SA ISANG BULAKLAK 3:40
Comp. L. Silos-M.P. Villar

MAHIWAGA 2:45
Comp. A. Torres-M.P. Villar

KAHAPON LAMANG 3:40
Comp. A. Torres-M.P. Villar

PATAK NG LUHA 2:45
Comp. A. Torres-M.P. Villar

AWA MO'Y NASAAN 3:20
Comp. D. Salustiano-M.P. Villar

SIDE 2

BULAKLAK MAN AY LUPA 4:10
Comp. A. Torres-M.P. Villar

IKAW ANG DAHILAN 3:40
Comp. A. Torres-M.P. Villar

TINIG NG PUSO 3:25
Comp. A. Torres-M.P. Villar

WALA KUNDI IKAW 3:10
Comp. P.D.-M.P. Villar

ANG LAGI KONG DALANGIN 3:15
Comp. A. Torres-M.P. Villar

BAKIT KA NARITO 2:40
Comp. A. Pelayre-M.P. Villar

Ric Manrique, Jr.

EXECUTIVE PRODUCER-RONNIE J. VILLAR
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Arranged and conducted by Dominic Salustiano
Vocal Supervision-Ben Torres
Cover Design & Photography-Eddie Z. Belen
Sound Engineer-Cesar Armario
Album Supervision-Tita A. Mesamog-Leah A. Pascua
Album Composition-Bert de Guzman
Color Separation-AM Graphic Masters
Recorded at: VILLAR RECORDING STUDIO.

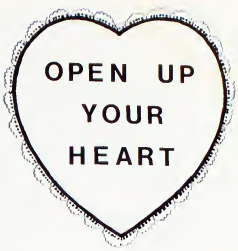
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OPEN UP YOUR HEART

Saint Paul Baptist Church Choirs in Concert
Lonnie E. Miller, Director



SAINT PAUL BAPTIST CHURCH CHOIRS IN CONCERT



CHOIR ROSTER LINE UP

SOPRANO
Naomi Warthy
Peggy McColl
Patricia McCree
Annie R. Poole
Laura Kirkpatrick
Marie Adams
Marilyn Johnsan
Gwendalyn Peay
Mary Leary
Delores Allen
Sara Staton
Naomi McMullen
Leila Darby
Catherine Cherry
Peggy Baskin
Martha Moore
Nancy McIlwaine
Ella Mills
Pamela Archie
Regina Townsend
Cercelia Townsend
Pamela Jett
Jennita Murray
Sheila Townsend

ALTO
Delois Miller
Anne Talliver
Darathy Grier
Evelyn Watsan
Mersherry Parks
Maggie Masan
Katherine Legett
Martha Roy
Rasa Howell
Hattie Heath
Marie Boyd
Darathy Baskin
Betty Gaddy
Virgina Ervin
Alicia Stevesan
Myrtle Little
Elizabeth Busch

TENOR
Joseph Jones
Charles Adams
Cora Stitt
Tenala Kelly
Etheline Gaddy
Darathy Blackman
Annilesa Thampsan
Sandra Parks

BASS
Leonard Miller
Scotty Hendricks
Michael Cherry
Julia Cottan
Ernest Pharr
Bernard Masan
John Smith

SIDE 1

I WAS GLAD – Arr. Hawkins 2:58
OPEN UP YOUR HEART – BMI 5:38
(Soloist, J. Jones)
COME, THOU ALMIGHTY KING – Arr. Cleveland 3:55
(Soloist, S. Hendricks)
COME YE DISCONSOLATE – Arr. Black Bathway 4:58
(Soloist, D. Miller and J. Jones)
WHAT A FRIEND – Arr. Cleveland 3:40
(Soloist, M. Moore)

SIDE 2

IT PAYS TO SERVE JESUS – Arr. M. Woods 3:33
(Soloist, C. Cherry)
SOMETHING WITHIN – BMI 6:35
(Guest Soloist, L. Harris)
I'LL DO HIS WILL – Arr. Cleveland 6:41
(Soloist, S. Hendricks)
A MIGHTY GOOD DAY – Arr. M. Woods 4:34
(Soloist, P. McCree)







MRS. LONNIE E. MILLER, MINISTER OF MUSIC
MRS. NANCY MCILWAIN, ORGANIST
MRS. ANNIE R. POOLE, ASSISTANT
MR. IVAN A. DAVIS, GUEST ORGANIST
MRS. LOUISE HARRIS, GUEST SOLOIST
MR. BILLY CURETON, PERCUSSIONIST
MR. WAYNE GATHINGS, BASS

The combined choirs of Saint Paul Baptist Church held their first annual concert on Sunday, September 16, 1973. The choir is composed of sixty voices under the direction of Mrs. Lonnie E. Miller. The Reverend Paul W. Drummond is minister. He is in his fourth year of pastorate and much has been done to move this historic church under his capable leadership and guidance.

The choirs and morning worship can be heard every Sunday morning at 11:00 a.m. over station WGIV, Charlotte, North Carolina.

RECORDED BY:
Bob Davis Sound Productions
P. O. Box 15501
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Engineer: Earl Justice

Century RECORDS

STEREO


CHOPIN
NEW TIME
The Jazz
Vibes of
GUY
BOYER
VALSE DU PETIT CHIEN
GRANDE VALSE BRILLANTE
VALSE
BERCEUSE
VALSE DE L'ETUDE
MAZURKA
VALSE BRILLANTE
MAZURKA
ANDANTE SPIANATO
FANTAISIE IMPROMPTU
PRELUDE
TRISTESSE
EPIC

Arranged by G. Boyer

CHOPIN NEW TIME

The Jazz Vibes of GUY BOYER

SIDE I	
VALSE DU PETIT CHIEN (Op. 64, No. 1 in D-Flat Major)	1:59
VALSE (Op. 64, No. 2 in C-Sharp Minor)	3:06
BERCEUSE (Op. 57 in D-Flat Major)	3:15
VALSE DE L'ETUDE (Op. 69, No. 1 in A-Flat Major)	2:50
TRISTESSE (Etude Op. 10, No. 3 in E Major)	3:43
VALSE BRILLANTE (Op. 34, No. 3 in F Major)	1:45

SIDE II	
MAZURKA (Op. 7, No. 1 in B-Flat Major)	2:20
ANDANTE SPIANATO (Op. 22 in G Major)	3:28
GRANDE VALSE BRILLANTE (Op. 18 in E-Flat Major)	1:55
PRELUDE (Op. 28, No. 4 in E Minor)	3:09
MAZURKA (Op. 17, No. 4 in A Minor)	3:16
FANTAISIE IMPROMPTU (Op. 66 in C-Sharp Minor)	3:22

All selections are P.D.

The French have achieved admired reputations for wit, wisdom and worldliness in the complex matters of *l'amour*. Their language adds to the aura, for they concoct warm expressions to underscore the delight and interest in the subject.

Say "*oui, oui.*" The sound of it holds a caress. "*Oo la la*" is a story by itself. No subtitles are required to explain the depth of meaning in *joie de vivre* or *formidable* or *à go-go*.

Nothing, though, holds greater inference than the joyful *vive la différence!* The French have built most of their philosophy on the thought.

Guy Boyer, who is French and *formidable*, adds *la différence* to a dozen Chopin classics. His vibes are light and swinging. With a rhythm section backing him, he doesn't wander from the intent or the emotion of the original writings. There is complete rapport between the music, the mood and the musicianship.

The French hold an astonishing feeling for jazz. It has a spice that perks their interest and inclinations. Even their modern classical composers have been fascinated by it. Listen to Debussy and Ravel.

The synthesis of classical and jazz is a long-established phenomenon by now. The great jazz artists who grew up in New Orleans around the turn of the century interpolated operatic bits and classical phrases in their improvisations. Sidney Bechet did it. Most ragtime pianists did it. A hundred more did it. In 1924, Bix Beiderbecke, then engrossed in the piano, was strongly influenced by Debussy and Ravel, and by such Americans as MacDowell and Eastwood Lane.

As Guy Boyer does here in *Chopin — New Time*, many great artists have added their jazz genius to classical pieces. Art Tatum touched up *Humoresque* and *Élegie* and Chopin, too. Benny Goodman gained added fame with "Bach Goes to Town." John Kirby, with Billy Kyle at the piano, recorded "Anitra's Dance," "Sextet From Lucia" and "Beethoven Riffs On."

Today, The Swingle Singers out of France do wondrous things with Bach and Mozart and Vivaldi. Not too long ago, Tchaikovsky's music helped Freddie Martin's reputation. Larry Clinton and His Orchestra were noted for "Bach to Boogie." Paul Whiteman recorded Tchaikovsky back in 1928. And at one time Kostelanetz reversed the approach. He treated pop songs with classical arrangements.

The crossover from classical to jazz and jazz back to classical is a happy thing. Stan Kenton recorded Stravinsky. In 1919 Stravinsky wrote *Ragtime*. In 1946 he wrote *Ebony Concerto* for the Woody Herman Herd. Duke Ellington recorded *Peer Gynt*. Donald Lambert, a renowned Harlem stride pianist, recorded themes from *Tannhäuser*, "Anitra's Dance" from *Peer Gynt*, Massenet's *Élegie* and the Sextet from *Lucia de Lammermoor*.

There are more outstanding examples of the classical throwbacks. There was Reginald Forsythe, the West African composer from England. He was possibly the first of the *avant-garde* writers. There are famed others — Gil Evans, Alec Wilder, Johnny Richards.

Chopin — New Time underscores *la différence* between jazz and the classics. Yet the way Guy Boyer handles the vibes he adds more dimension to the synthesis of the past and the present. He plays lovingly, tenderly, respectfully.

Listen to what this Guy does with Chopin. *Vive la différence!*

— notes by MORT GOODE

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LN 24226

EPIC


Curly's Cat Band
sure havin' fun
CHEFF '81



sure havin' fun

Side One

Running from the Law
Still On My Mind
Ride 'Em Cowboy
Sure Havin' Fun
Lay Down Your Love

Side Two

Lookin' for Someone to Love
Sweet Light of Dawn
Wishin' You Were Here
Say You'll Love Me
Southbound Train

Produced by Curly's Hat Band
and Jim Hendrick

New Records Appleton, WI © 1981 New Records Inc.



Side One

Runnin' From the Law

Runnin' all my lifetime, no place to go
Lookin' for a place to hide, I'm searchin' high and low
Every time I turn around I just seem to fall
Runnin' from the law

Can't stay in one place, I never had a home
Can't ever show my face, I gotta be alone
Always in trouble, I'm up against the wall
Runnin' from the law

(Chorus)
It's just a matter of time
Before they get to me
I've got to keep on movin'
Just to be free
I guess I'll always be
Runnin' from the law

Solo

(Repeat Chorus)

I'll be runnin', runnin'
I'll be runnin', runnin'
I'll be runnin', runnin'
From the law

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Still On My Mind

Do do dit do Do do dit do Do do dit do Dit do do do
Do do dit do Do do dit do Do do dit do Dit do do do

Ridin' along with my radio on
Thinkin' where I'd rather be
Seems like it was yesterday
You were holdin' me

(Chorus)
And it's been such a long, long time
Yes it's been such a long, long time
But you're still on my mind

Drivin' all night I can't see the light
Feelin' down-hearted and blue
Too many miles on this lonesome road
I'd rather be somewhere with you

(Repeat Chorus)

Solo

Well, every time I think about you
The love that we used to share
I guess I just wanna show you girl
I still care

(Repeat Chorus)

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Ride 'Em Cowboy

The West is risin' it's plain to see
Cowboy hats, boots, and honesty
So everybody get that image down
Make him proud of you when he rides through town
Here he comes now, ridin' easy and slow
Come on, shout, when he lets go and say

(Chorus)
Ride 'em cowboy
He is it, he is all that is hip
I said, ride 'em cowboy
If you haven't found him yet
Follow the sunset

His story shows you all that he has seen
Call him simple folk but you don't call him green
He's been around you can believe it's true
All the way from Texas now he s here with you
The trail is long and his heart is full of pride
He's a cowboy who's ready to ride, so come on

(Repeat Chorus)

Those cowboy ways are spreadin' near and far
See them discotheques turn into cowboy bars
The lifestyle seems to be so wild and free
Don't it appeal to you and all you want to be
History has turned another page
Now that cowboy has taken the stage, come on

(Repeat Chorus)

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Sure Havin' Fun

Jump in my car, headin' straight for the bar
I'm sure havin' fun tonight
Light up a joint, get straight to the point
I'm sure havin' fun tonight

(Chorus)
Sure havin' fun tonight
Stay out till it's light
I'm not gonna say it's right
But I'm sure havin' fun tonight

Two too many and I ain't got a penny
But I'm sure havin' fun tonight
Stand up and holler 'cause I spent my last dollar
I'm sure havin' fun tonight

(Repeat Chorus)

Solo

Feelin' no pain, been snortin' cocaine
I'm sure havin' fun tonight
High indeed from smokin' that weed
I'm sure havin' fun tonight

(Repeat Chorus)

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Lay Down Your Love

When I'm thinkin' 'bout you, woman
You know it really sets me free
'Cause there's nothin' I'd like better
Than you holdin' me

(Chorus)
Lay down your love for me
Lay down your love for me
Lay down your love for me
We both can agree

Well, I'm tired of bein' the lonely fool
But with your help that can change
Let's try until tomorrow girl
And then rearrange, yeah

(Repeat Chorus)

Let's try and make it work out
Before it slips away
I know that we can make it now
We both know how to play, yeah

(Repeat Chorus)

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Side Two

Lookin' for Someone to Love

I could tell when I first saw that smile on your face
Everything was gonna be just fine
So please let me take you on out of this place
'Cause, little girl, I'd like to make you mine

(Chorus)
Are you lookin' for someone to love you tonight
If you are, I'm hopin' that it s me
Are you lookin' for someone to love you tonight
Well if you are, then baby let it be

Give me an answer, I'm not lookin' for a tease
Give me an answer, girl, I'm beggin', please

(Repeat Chorus)

Well you're lookin so good, I just wanted to say
You're the one that I've been waiting for
So give me a chance and I'll show you the way
And we can walk together out the door

(Repeat Chorus)

Are you lookin' for someone to love
Are you lookin' for someone to love
Are you lookin' for someone to love

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Sweet Light of Dawn

I have seen some changes
Carried far into my life
And I'm one I never thought it could happen to
I see the light and it's shinin' through and through
So carry me on, sweet light of dawn

(Chorus)
Sweet light of dawn
Carry me on and on
Sweet light of dawn
Carry me on and on

I have seen a mountain
Growin' high upon the flatlands
That I've been travelin' on these recent years
Bringin' a dead stop to the strains and fears
So carry me on, sweet light of dawn

(Repeat Chorus)

But I can't pay my dues by singin' the blues
I've just got to choose my way, hey, hey
And it might be rough Lord, but if I
Make my plan, and be a man, it'll show me the way

I've seen the sorrow
Of my life built on tomorrow
And if I knew now what would happen then
The times to come wouldn't be so hard to spend
So carry me on, sweet light of dawn

(Repeat Chorus)

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Wishin' You Were Here

Seems like a month since we been together
All I've seen is stormy weather
I miss your whispers in my ear
Baby, I'm wishin' you were here

(Chorus)
Give me some kind of sign
Just let me know you're still mine
Now I'm drowning in my tears
Baby, I'm wishin' you were here

Tried to call on the telephone
Kept on ringin', guess nobody was home
Hopin' I could make it clear
Baby, I'm wishin' you were here

(Repeat Chorus)

Solo

Seems I should have know before
I couldn't take it anymore
Just can't wait to get you near
Baby, I'm wishin' you were here

(Repeat Chorus)

Baby, I'm wishin' you were here
Baby, I'm wishin' you were here

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Say You'll Love Me

It's been a long time since I saw you girl
And you're lookin' so fine
Now I see you standin' there alone
Must be somethin' on your mind

(Chorus)
Just say you'll love me for a while
Make me happy, make me smile
Just say you'll love me for a while
We'll take tonight, It'll be all right

I never knew why you left here
But I figured that in time, yeah
That you'd be back to see me again
And maybe then you d say you're mine

(Repeat Chorus)

So tell me that you'll take me in your arms
Give me your kisses, thrill me with your charms
Tell me you'll squeeze me all night long
Please don't say it's wrong

Solo

(Repeat Chorus)

Just say you'll love me for a while
Just say you'll love me for a while
Just say you'll love me for a while
Just say you'll love me for a while

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Southbound Train

(Chorus)
Gonna jump on board that southbound train
Take me back home where I'll feel good again
Nothin' but good times, it's hard to explain
Gonna jump on board that southbound train

Everybody s got to try and find another way
Lookin' for a dream that can be lost in a day
Too many heartaches and tears along the way
I wanna say, hey

(Repeat Chorus)

Solo

Just when you think you know it's gonna be all right
Somethin' comes along and takes you far from the light
It's hard to realize the end is not in sight
But tonight

(Repeat Chorus)

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Curly Hendrickson: Keyboards & Vocals
Gary Shaw: Electric & Slide Guitars & Banjo
Audrey Hendrickson: Drums & Vocals
Tom Winch: Acoustic Guitar & Vocals
Mike Verbeten: Bass
Steve Becker: Pedal Steel on Southbound Train
Lookin' for Someone to Love
Dee Pearsnn: Bass & ad lib vocals on
Lay Down Your Love

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SUPER 2460 262

Polydor



Michel van Dijk



Ferdinand Bakker



Ronald Ottenhoff



Job Tarenskeen



Hein Mars



Dick Franssen



Ferdinand Bakker: guitar, piano, vocals
Ronald Ottenhoff: alto-tenorsax, flute
Dick Franssen: organ, electric piano, moog synthesizer
Michel van Dijk: lead vocals
Hein Mars: bass
Paul Weststrate: drums and percussion
Job Tarenskeen: drums on "Stranger" and "Revolution's Eve," percussion, alto sax, vocals

Backing vocals: "The Thunderthighs"

Music by Ferdinand Bakker, words by Job Tarenskeen and Michel van Dijk

Special thanks to: Jan de Heer, Henny van Dorp, Harry Kassing, Martin "Broos" Engels, Eva's Apple, Fritz & Mr Barnum

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This stereo record can be played in mono reproducers provided either a compatible or stereo cartridge wired for mono is fitted.
Recent equipment may already be fitted with a suitable cartridge.
If in doubt consult your dealer.

Printed and made in England by James Upton Limited

Side one

1. **New Guinea Saurise**
   a. **Saurise**
   b. **Wake Me Up**
2. **Mr. Widdow**
3. **Stranger**
   a. **Stranger**
   b. **You Might As Well Fall**

Side two

1. **Darling Superstar**
2. **Farewell, Miss Barcelona**
3. **Wheelchair Groupie**
4. **Revolution's Eve**
   a. **Revolution's Theme**
   b. **Nobody Can Wait Forever**

THE ACCELERATORS ARE:

DOUG WHELCHEL DRUMS
SKIP ANDERSON BASS GUITAR
GERALD DUNCAN GUITAR & VOCALS
CHRIS MORAN GUITAR

WITH: *CHIP WILBANKS*
MITCH EASTER
TOMMY HARTLEY
TOM TATE
DON DIXON



Front Cover: R.C. "Tater" Tillery
Inner Sleeve Photo: Chris Seward
Art Direction & Back Cover Illustration: Bob Murray

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Simmons & Associates, Inc.
3509 Haworth Drive, Suite 420
P.O. Box 18962
Raleigh, NC 27619
(919) 787-0912

SIDE ONE

LEAVE MY HEART
(G. Duncan)
guitar- Mitch
bg vocals- Tommy

Get up, move out, burn rubber out of town
Get a little loving, love living life today
Get tough but stay cool, don't give in to the rule
That says you always have to pay

There's nothing I can do
To make it easier for you to do what you
have to do
But hey, leave my heart when you drive away

Pack up the cat, he knows where it's at
Ever where you're walking and talking or his
plate is laid
Gas up the car, and fuel up in a bar
Where the boys you know have played

Seems so selfish I feel this way
I just don't know what to say
I wish that you could stay
Or leave my heart when you drive away
Leave my heart when you drive away
Leave my heart when you drive away

TONIGHT
(G. Duncan)
saxes- Frank & Cindy Mayes
trumpet- Ed Waters
guitar-Chip
bg vocals- Don

I got a girl she's a real beauty
(I can like that she be free)
She don't have to pay a duty
(I know she love me)
I don't have to read the Bible
(To know about sin)
She don't have to beat a rival
(To know how to win)
Things went farther than planned
I'm glad things got out of hand

Got to be set up two by two
I want to be set up with you
Touching hands
Will you wrap your arms around me tight
And will you make everything all right
When I see you tonight

I got a girl that I can depend on
(I like the way she treat me)
She don't have to put a face on
(I know she love me)
I don't have to pick my feet up
(To know how to fall)
She don't have to look a friend up
(To know someone to call)

SHE'S THE ONLY GIRL I CAN STAND
(G. Duncan/C. Wilbanks)
guitar- Chip
bg vocals- Don

I lost my love to a girl
She took my heart and ran
Now I'm alone in the world
And she's the only girl I can stand

Some girls try to show me their pity
And I don't care if they call me a man
I search for her from city to city
Cause she's the only girl I can stand

I carry her picture
I show it to everyone
Now I'm a fixture in every town
where the Greyhound runs

She said she'd have to leave me
And that I wouldn't understand
I said you got to believe me
You're the only girl I can stand

TERMINAL CAFE
(G. Duncan)
guitar- Tommy
keyboards- Don

Speak to me with your angry voice
This time I'll turn away
The menu here leaves me no choice
At the terminal cafe

Everything you touch you consume
And you want me to pay
You're so tough, you're in touch, you're in tune
At the terminal cafe

You know I'm standing there
Ready with fist in the air
You know I'm watching
And it's so touching to see you having fun
When you're touching anyone

Every morning I think of your lying
And I beat out the day
Every night then in hand crying
At the terminal cafe

THE ALIEN WAY
(G. Duncan)
guitar- Chip
piano- Don

I watch Ope say eat my dust
I bite the bullet till the bullet busts
They don't know me at the Bank and Trust
I take a shower to vent my lust

When I'm beside her, she don't know
I try to guide her, her boyfriend shows
Then I look into your world
But I don't have a say
You know I'll have to love that girl
The alien way

It's just the way we touch
I feel what she feels
Somehow it's not enough
That she knows I'm real
Cause when I'm beside her, she don't know
And I try to guide her, her boyfriend shows
Then I look into your world
But I don't have a say
I guess I'll have to love that girl
The alien way

I made contact years ago
But we did not meet
And at the picture show
I sit in her seat
When I'm inside her, then she knows
I try to guide her, she wants to go
Then I look into your world
Well I don't have a say
I guess I'll just have to love that girl
The alien way

HER FACE
(G. Duncan)
french horn- Stuart Fitzpatrick
guitar- Chip
piano, marimba, bg vocals- Don

Is anybody watching the lines being drawn
Got to pay attention it don't take too long
Is everybody dreamming a different place
Is anybody watching her face

Who is trying to catch her home
When she wants to be there alone
Where's the reason to embrace
Is anybody watching her face her face

Why you look at her eye to eye
When there's no seeing inside
Maybe she moves in another space
Is anybody watching her face her face

SIDE TWO

REGINA
(G. Duncan)
guitar- Chip
keyboards & bg vocals- Don

Don't tell me about apartheid
Can't change the world but we can change our
minds we can change our minds
Oh don't let them change your mind

Your family says that it just won't stick
My family says I'm just a sick nigger loving man
Yeah I tell them I do the best I can

Ooh Regina give me your strong embrace and
your lips to taste
Ooh Regina don't want your alibies
cause tonight we tred come on let's ride
Regina step inside

When people stare we don't apologize
You look at me and see you're in my eyes and
I'm in your eyes
And eyes don't lie
Your daddy calls me that pale faced hick
My daddy calls you that nigger chick
Well that's ther mistake
Ooh and that's one we don't want to make

SHE'S FIFTEEN
(G. Duncan/C. Wilbanks/
Jeff Sumerel)
guitar- Chip
bg vocals- Don

She's fifteen and getting out of hand
Fifteen and getting out of hand
Man oh man oh man she's getting out of hand
I saw her sitting on a curb
Saw her sitting on a curb
Man oh man oh man she was
giving me the word

If I only knew what I'd do when I saw you
I'd stay on the track and never look back
Policeman I'm turning myself in
Policeman I'm turning myself in

What I'm thinking must be against the law
If I only knew what I'd be up to
I'd stay on the track and never look back
Go around the block one more time
Go around the block one more time
Man oh man oh man devil get behind

STILETTO
(G. Duncan)
guitar- Chip
vibes- Don

A mystery man she's infatuated
He's so mature already graduated
She's impure and he's emasculated
But she don't know she says she'll go with him

He wears nice clothes his mother put him
in them
He picks the girls and knows how to
impress them
He brings them flowers and they want to
caress him
Oh oh oh his love is in demand
Stiletto stiletto stiletto

In Durham Park she wanted to go visiting
They found her there but part of her
was missing
He slashed her first when they were kissing
If he'd had time he would've cut her up real fine

He buys the morning news and reads
the headline
Stiletto moves to Durham Park police say please
stay inside
There will be a curfew there from nine p m
until five
Oh oh oh his love is in his hand
Stiletto stiletto stiletto

TORE UP
(G. Duncan)
guitar- Chip

There's two girls you got to see to believe
One's with a friend and the other's with me
Heading to the pick up truck in a run
Going to the drive-in to have some fun
Like the best hunt for a blue tick pup
I'm tore up

Riding through the cool air with the wind
in my face
The girls and me approach a reckless pace
We get to the show where I can stop driving
They take the reins like I'm a horse they're riding
One hollers whoa and the other giddy up
I'm tore up

I need to make it through the night
I got to go to work if I can get up
I don't know I'm tore up
I'm tore up I'm tore up

Well we made it through a triple bill
About the howling thing and the thing that killed
And a big old cat that roamed the streets
Looking for something she needs
I don't remember much I'm tore up
I'm tore up I'm tore up

TWO GIRLS IN LOVE
(G. Duncan/T. Tate)
guitar- Chip
additional vocals- Tom

Don't be frightened or be sorry
(We never tasted love before)
I don't want you to change your life for mine
(I shy from that same old bump and grind)
I don't want to be no empty hearted
(I'm the gas and you're the lighted match)
I'd rather not be on the line
(I have always been a fan of Gertrude Stein)

The story's out, two girls in love
It's all about, two girls in love
And there's no doubt, two girls in love

Saturday night at the drive-in movie
(Weekend recreation fills the night)
All the couples play the game
(Games are played, the rules subject to change)
We must put towels on the windows
(Feel the dampness, sense the coming light)
Just so we can do the same
(Two by two the ark is overflowing)

JENNY
(G. Duncan)
guitar- Mitch
bg vocals- Tommy

When they let her go
She'll come back to me
It's something they should know
Since she's in love with me
They say I'm criminal
They don't know how or when
We're indefensible
They think we can't win
Jen Jenny Jenny on four wheels
The big tires scream when she hits the road
She still gets a thrill as her young man dreams
of the motherlode

They saw us talking
They took her off the street
We were just walking
Taking in the heat
They towed her car and locked it up
They didn't go far not quite far enough
Jen Jenny Jenny on four wheels
The big tires scream when she hits the road
She still gets a thrill as her young man dreams
of the motherlode
And it'll be in my hands when Jenny gets
out again
She's not afraid cause Jenny is a switchblade

We'll ride out tonight
Jenny won't hide
She'll turn and fight
We'll meet in the parking lot
Of the 24 store
We'll take our shot
However poor


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OSCAR TWILIGHT ASYLUM

SIDE ONE
Twilight Asylum
Kevin's Magic Aeroplane
High on Life
Three Cheers For the working man

SIDE TWO
Remember The Star
In The Morning
Jeremy
Old Soldiers Never Die
Take Me Back To Them Good Old Days

Lead vocal and twelve string Guitar
BRIAN McGLADDERY
Key Boards—TONY MABFORTH
Lead Guitar—KEVIN PARROT
Percussion—ROGER TWEEDALE
Bass Guitar—GARY McDOUGAL
Additional backing vocals
Geoff Gill, Cliff Wade & Jenny Darren

All songs written by Brian McGladdery except * by Brian McGladdery & Geoff Gill
Published by Dick James Music, Inc.
Orchestral arrangements by Cliff Wade
Engineered by PETER TATTERSALL assisted by TONY SPATH.
Recorded at Strawberry Studios Stockport.
Produced by Geoff Gill
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STEREO
DJLPA-8

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"KEVIN'S MAGIC AEROPLANE"
. . . It puts a twinkle in his eye When that plane starts to fly" . . .

"REMEMBER THE STAR"
. . . This is the last stage show of a broken star" . . .

"TAKE ME BACK TO THE GOOD OLD DAYS"
. . . I remember the days I spent with me dad. But memories fade oh so fast" . . .

"TWILIGHT ASYLUM"
. . . Mr. Dick's Circus is so wonderful Mistress Porky pig he keeps inside a tin" . . .

"JEREMY"
. . . "We miss you Jeremy, it's not much no more. You kissed the world goodbye and no-one noticed at all" . . .

"BUT IN THE MORNING"
. . . But in the morning everything has changed, yes in the morning we'll be on our way . . .

"THREE CHEERS FOR THE WORKING MAN"
. . . I am what you see, a self-made man That's me that's what I am" . . .

"OLD SOLDIERS NEVER DIE"
. . . It's a crying shame, a pity, for one who was so brave" . . .

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LOS LINCES



INT-912



SIDE A

SIN TU AMOR SOY UN COBARDE
Y NUNCA PODREMOS UNIRNOS
EN EL CIELO PARA DOS SIEMPRE HAY LUGAR
MARIA CELESTE
COMO NO VAMOS A PENSAR
SI FUERA YO POETA

SIDE B

ESTOY CARGANDO UNA CRUZ
COMO TE QUIERO, COMO TE AMO
NUEVA FLOR
BUSCANDO UN ANGEL
YA VAN DOS AÑOS
UNA ESTRELLA EN TUS OJOS

Produced by: Luis Hasse

Photos by: Daniel Rodriguez

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INTERNATIONAL

HIS



"When The Lord Delivers Me"

SAVOY
SL 14747

SL 14747

HIS



Rita Thomas

EXCITING.....VIBRANT.....UPLIFTING.....were the comments overheard as the audience made their way toward the exits of the JERUSALEM BAPTIST CHURCH, GARY, INDIANA after an evening of Gospel music presented by "HIS" Chorale Ensemble in their first "live" recording session.

The "HIS" Chorale Ensemble is reputed to have an inspired sound which is exclusively their own.

"If ye love me, keep my commandments. And I will pray the Father, and He shall give you another comforter, that He may abide with you forever. I will not leave you comfortless; I will come to you." - St. John 14:15-18

The promise of the spirit's indwelling as expressed in the preceding scripture was exemplified in its fullest intent through the song "COMFORT ME" rendered during this live session.

We are extending a very special "thank you" to those persons who helped us in our endeavor....The grace of our Lord Jesus be with you all both now and forever.

"When The Lord Delivers Me"

SIDE A
Comfort Me *- Soloists: Rita Thomas and Jinnean Askew*
Touch Not My Anointed *- Soloist: Rita Thomas*
Gone Away *- Soloist: Reona Thomas*
Jesus Paid It All *- Narration: Rita Thomas*
Who Can I Run To? *- Soloist: Kim Jones*

SIDE B
When The Lord Delivers Me *- Soloist: Rita Thomas*
He's Worthy To Be Praised *- Soloist: Clyde Tucker*
We Have Gathered In The Name Of Jesus *- Soloists: Charles Fortney-Jinnean Askew-Shirene Anderson*
Keep Me In Your Care *- Soloist: Kim Jones*

Mark Gary - ***Piano & Fender Rhodes***

Shelby Wills - ***Organ***

Steve Brown & Kenneth Murphy - ***Drums***

Richard Gibbs - ***Bass***

Concept: *Gwen Wilson*

Concept Execution: *Raymond Woolard*

2140-14747-1

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Produced by Milton Biggham
Executive Producer — Fred Mendelsohn

KANTATA



ASIKO • DUKE

KANTATA: ASIKO ● DUKE

OVALT 30/12

KANTATA is:

Lee Dodou: lead vocals, rhythm guitar
Sometimer: bass guitar
Jagger: drums
Papsoul: saxophones
Sey: keyboards

Savage played Percussion
Chapori: lead guitar



Produced by **Kantata** for Leëdsojer Music
Engineered by **Reinhard Zwierlein**
at **Ulli Weigel's Tonstudio** in Berlin
Sleeve by **Neville Brody**

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CAROLE TARAN and the SOUTH BEACH Band

Limba Limba Lambada





As Featured in
the Hit Movie
**"BLAME IT ON
THE LAMBADA"**

A

SPECIAL EVENTS

Produced by- Carole Taran and Mike Lewis
Arranged by- Mike Lewis
Recorded at- Criteria Studios, Miami, Florida
Engineer-Dennis Hetzendorfer
Assistant Engineer-Andy Roshberg
Mixed by-Dennis Hetzendorfer, Carole Taran, Mike Lewis
at After Hours, Miami, Florida



Assistant-Hal Batt
Mastered by-Mike Fuller at Fuller Sound, Miami, Florida
Cover Design-Ivan Fernandez
Vocals-Carole Taran, Juan Secada, Willie Perez-Feria
Synthesizer-Mike Lewis
Percussion-Nelson Padron

Production

MUSIC and the UNDERGROUND RAILROAD



THE KIM AND REGGIE HARRIS GROUP

MUSIC and the UNDERGROUND RAILROAD

THE KIM AND REGGIE HARRIS GROUP

INTRODUCTION

We chose to present an album of songs associated with the Underground Railroad because they show the ingeniousness of a people enslaved, as well as the hope and power found in people of different races and creeds working together to fight injustice.

In coded spirituals, the slaves expressed longing for freedom, calls for meetings, plans, methods of escape and other hidden signals.* The masters and overseers restricted the slaves to only reading the Bible, and mistakenly believed that a singing slave was happy. This provided the fugitives and their helpers on the ***Liberty Line*** with many useful code words and a means of transmission that was most effective. We do not perform the songs as they were originally done, but bring them to you lovingly as performers of our time and admirers of the music of another time.

This album is dedicated to the memory of a *Rainbow Coalition*: the conductors, agents, crews and helpers of the Underground Railroad.

SIDE ONE

NO MORE AUCTION BLOCK FOR ME

Traditional

The slaves were desperate to escape the stinging, maiming whip, the rape, and the grueling work of the cotton, rice, sugarcane, or tobacco plantation. They dreaded the degradation of the slave auction and the sudden unpredictable separation from family and friends.

A slave girl alerts another of her escape plans with the song *Let Us Break Bread Together.* They plan to meet before sunrise on the east side of the slave quarters.

HARRIET TUBMAN / STEAL AWAY

Harriet Tubman Song © ***1977 by Walter Robinson***
Shawnee Press Inc. all rights reserved, used by permission
Steal Away traditional

Harriet Tubman, along with John Brown, was one of the most famous conductors of the Underground Railroad. She made over 19 trips to the South to rescue slaves after she herself escaped. One of her usual routes went through Philadelphia to New Jersey, and then to New York City. It continued through New York State and into Canada West at Niagara Falls.

The verses that begin *Dark and thorny* were said to be her special original song to alert slaves that she was in the area. Harriet Tubman was shrewd, courageous and without equal.

The slaves who made up their minds to escape were proud and used the song *Steal Away* to alert family and friends of the decision.

GO DOWN MOSES

Traditional

This spiritual was often sung and effectively coded. ***Moses*** referred to the biblical leader of the Israelite people as well as to Harriet Tubman, the *Moses of her People* and her enslaved brothers and sisters. ***Pharoah*** was the slaveholder, and while Harriet Tubman could not go South to demand freedom, she could go to carry her people away from ***Egypt*** to the ***Promised Land.***

SINNER PLEASE DON'T LET THIS HARVEST PASS

Traditional

This song urges the sinner (slave) to take the opportunity to escape. Planning and executing an escape was difficult. Most slaves did not know the safest routes to travel or the more intricate methods of avoiding capture. To have an ***agent*** or ***conductor*** of the Underground Railroad come to the plantation or the area was a chance not to be missed. Most of the help given to fugitives came after they had traversed the difficult ***middle passage*** and crossed the Mason-Dixon Line. ***Middle passage*** was the term used for the route of travel between slavery, and freedom in the North.

Sinner Please was sung as a song of hope for those frightened of making the long journey. On the evening before an escape, their religious faith gave dignity to the real possibility of meeting death on ***John Brown's Trail.***

*All code words appear in ***bold italics.***

SIDE TWO

DEEP RIVER / SWING LOW SWEET CHARIOT

Traditional

Rivers played an important role on the ***Freedom Road.*** The escaping slave would find more safety by the rivers than on the open roads. Spies stood along the established roads on the lookout for fugitives. A slave could wade *in the water* to avoid the patrols and keep the blood hounds from picking up the scent.

Harriet Tubman loved *Swing Low.* As she lay dying, Harriet sang this song with her relatives at her bedside.

To slaves, ***home*** meant Canada, while the masters thought ***home*** meant heaven.



THE BALLAD OF THE UNDERGROUND RAILROAD

by Charles L. Blockson

The ***Underground Train,*** strange as it seems
Carried many passengers and never was seen
The train was known by many a name
But the greatest of all was the ***Freedom Train***
The Quakers, the Indians, Gentiles and Jews
Were some of the people who made up the crews
Free Blacks and Christians, and Atheists too
Were the rest of the people who made up the crews
Conductors and ***agents*** led the way at night
Guiding the train by the North Star light
The passengers were the fugitive slaves
Running from slavery and its evil ways
They spoke in riddles and sang in codes
To understand the message you had to be told
Those who knew the secret never did tell
The sacred message of the ***Freedom Train's*** bell

FOLLOW THE DRINKING GOURD

Traditional

Drinking Gourd was a code word for the North Star found in the Little Dipper constellation. Knowledge of the star was shared by most slaves. Fugitives could follow it over mountains, through valleys and across unfamiliar territory. Coming into a strange area, a runaway didn't know who to trust. There were black as well as white spies working for the slave-catchers. At times, the North Star was the only protection and guidance for a runaway. When the night was cloudy, feeling the moss growing on the bark of dead trees was another reliable method of finding the way North.

GREAT DAY

Traditional

This is a song of jubilation. Groups of Free Blacks in churches, and camp meetings would get together to shout in celebration that another of their people made it to freedom. A picnic or feast would be held after the religious ceremony. The people would march around and sing *Great Day.* This song was also sung as happy fugitives crossed the suspension bridge at Niagara Falls into Canada and freedom. Some would cry, jump for joy, or pray when they first felt true freedom.

HEAVEN IS LESS THAN FAIR

© 1984 by Reggie & Kim Harris

This song tells the story of a recently escaped slave who gratefully remembers his flight to freedom, and painfully remembers those left behind in bondage.

Children Go Where I Send Thee was a code song that sent out the word that a certain individual or number of slaves were to make an escape. 1 by 1, 2 by 2, etc.

Verse three is a variation on passwords used for identification when delivering runaways.

"You travel late, neighbor. It's a dark night. Shall I bring a lantern?" "Don't bother, the North Star is bright." "†

The wind blows from the South today — a warning to Underground Railroad workers that fugitive slaves were present in the area.

Gospel Train - the Underground Railroad
Shepherds — people who enticed slaves to escape
Heaven — Canada

FREE AT LAST

Traditional

All slaves did not escape to Canada. Some remained in Pennsylvania, New York, Detroit, or other places in which they felt safe and protected. These people would sing *Free at Last,* but most of the freedom songs applied to Canada.

After the *Fugitive Slave Law* of 1850, Blacks were not safe anywhere in the United States. Any Black suspected of being a fugitive could be caught by a possee and delivered into slavery without trial by jury. Even Free Blacks were being sold into bondage. Thousands of ex-slaves and free men and women fled to Canada. Queen Victoria sent out a decree that any Black person, free or slave, that set foot in Canada was free.

This song was also a favorite of Dr. Martin Luther King, Jr.

KEEP THE DREAM ALIVE

© 1981 by Reggie Harris

Written and dedicated to the spirit of Dr. Martin Luther King, Jr. and to the message that his life conveyed. We are reminded by his example to work together in the ongoing struggle for equality and freedom.

Acknowledgements

A special thanks to historian Charles L. Blockson for his immeasurable contributions of time, knowledge, and support!

A smile, hug and our love to:
Lucille Richards (where do we begin) Michael Spiro (always), Helen Harris (prayers), Sherry Krider, Dave Wopat, Stephanie Sloan, Joe Alphonsi, Ted Greenberg, Frodo and Ashley, and You for buying this album!!!

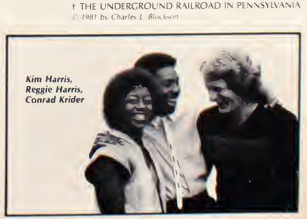
Research: Charles L. Blockson, Kim Harris, Lucille Richards
Produced by Kim and Reggie Harris and Michael Spiro
Deep River/Swing Low Sweet Chariot, Great Day, Heaven Is Less Than Fair, and *Harriet Tubman/Steal Away* arranged by Harris and Harris
All other songs arranged by Kim and Reggie Harris and Conrad Krider
Vocals: Kim, Reggie and Conrad
2nd vocal on *Let Us Break Bread:* Sonya Johnson
Guitar: Reggie Harris
Keyboards and Trombone: Conrad Krider
Drums: Dennis Tate
Snaps, Gavel and Speaking Voices: Kim and Conrad
Recorded and mixed at Chestnut Sound Inc. Phila. PA 19103
Engineered lovingly by Chris D. Gately
Album Cover: A Tribute to Harriet Tubman and John Brown
Illustration and album design: Laurie Marks
Photo: Joanne Murdock

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P.O. Box 18871, Philadelphia, PA 19119
Jacket made in Canada (***Heaven***)

THANKS GOD!

† THE UNDERGROUND RAILROAD IN PENNSYLVANIA
© 1981 by Charles L. Blockson



Kim Harris, Reggie Harris, Conrad Krider



A unique 14 group compilation

TABOO ZOO
THE SEDANS
WHEN KIDS ARE ALONE
NATIVE LANGUAGE
THE CONDITIONZ
RESISTANCE
THE PRESS
MIRROR IMAGE
GARRY BAUN
O'VERLIN
THE MILLER BROS.
THE TURN
DOPPEL GANG
McGUIRE

Side 1

TABOO ZOO "Lust For Love" (Doty-Shannon)
GLEN DOTY VOCALS, GUITAR, KEYBOARDS
MARC LEE SHANNON GUITAR, KEYBOARDS
LARRY LEE LERMA BASS CRAIG BURG DRUMS
PRODUCED BY GLEN DOTY AND MARC LEE SHANNON
ENGINEERED BY NICK KILLIAN
RECORDED AT STUDIO ONE, RIVERSIDE, CA
Thanks to the Zoo fans and crew

THE CONDITIONZ "Flt. 19" (B. Nye)
BOB NYE LEAD VOCALS, RHYTHM GUITAR
AARON VENEZUELA LEAD GUITAR
JOHNY BELESCO BASS, VOCALS STEVE ARTI DRUMS
PRODUCED AND ENGINEERED BY EARLE MANKEY
RECORDED AT EARLE'S GARAGE, THOUSAND OAKS, CA
Thanks to anyone who thinks they deserve it

MIRROR IMAGE "Division" (Mirror Image)
JOHN OGANEKU VOCALS BRUCE BAKER GUITAR
CARL OGANEKU BASS JEFF STROMEN DRUMS
PRODUCED BY MIRROR IMAGE
ENGINEERED BY DAVE KOPPENHAVER
RECORDED AT WORLD STUDIOS, BUENA PARK, CA

THE PRESS "Skeleton" (The Press)
GLEN DOTY GUITAR, VOCALS RYAN BODDECKER GUITAR
PAT DONAHUE BASS DUSTY WATSON DRUMS
PRODUCED BY THE PRESS
ENGINEERED BY SPENCER CLOSE
RECORDED AT MUSIC LAB, LOS ANGELES, CA
Thanks to the glory days

GARRY BAUN "Invisible Man" (G. Baun)
GARRY BAUN ALL INSTRUMENTS
PRODUCED BY TONY ROCKLIFF AND GARY BAUN
ENGINEERED BY TONY ROCKLIFF
RECORDED AT CLASSIC SOUND, HOLLYWOOD, CA
Thanks to Graydon for expert engineering

THE MILLER BROS. "Sweet Sue" (R. Miller)
ROBIN MILLER VOCALS MARK DESPAIN GUITAR
MIKE METZGER KEYBOARDS JIM ZEIGER SAX
STEVE BALLEWEG BASS CURT MILLER DRUMS, PERCUSSION
PRODUCED BY THE MILLER BROS.
ENGINEERED BY BOB COLE
RECORDED AT HEAVENLY SOUND, SOUTH LAKE TAHOE, CA

McGUIRE "All These Things" (McGuire-Mitchell)
KELLY McGUIRE GUITAR, VOCALS
RICK ZAHARIADES GUITAR ART HERNANDEZ SAX, KEYBOARDS
MIKE SULLIVAN BASS LARRY MITCHELL DRUMS
PRODUCED BY KELLY McGUIRE
ENGINEERED BY NICK KILLIAN
RECORDED AT STUDIO ONE, RIVERSIDE, CA
Thanks to Nick & Mike

Strictly Taboo

Side 2

THE SEDÁNS "Cigars And Cigarettes" (R. Torres)
RALPH TORRES LEAD VOCALS, KEYBOARDS
ROBERT ANTHONY BASS, VOCALS
KENNY HARRIS GUITARS STEVE GAYNOR DRUMS
BUTCH ROVAN TENOR SAX ROBIN RUFFING TROMBONE
JASON GAREY ALTO SAX STAN WATKINS TRUMPET
PRODUCED & ENGINEERED BY NICK KILLIAN
HORN ARRANGEMENT BY BUTCH ROVAN
RECORDED AT STUDIO ONE, RIVERSIDE, CA

O'VERLIN "Part of Me" (M. O'Verlin)
MICHAEL O'VERLIN VOCALS, KEYBOARDS,
SAX, STEINERPHONE, DRUM PROGRAMMING
KELLY McGUIRE GUITAR DAVE WRONSKI GUITAR
STEPHEN GONZALEZ PIANO TREY STONE BASS
LARRY MITCHELL PERCUSSION
PRODUCED BY MICHAEL O'VERLIN
ENGINEERED BY MICHAEL O'VERLIN AND NICK KILLIAN
RECORDED AT STUDIO ONE, RIVERSIDE, CA
ney

NATIVE LANGUAGE "Life Journey" (L. Denti)
SHIRLEY HOWLAND VOCALS LOU DENTI GUITAR
PAT LA VERGNE VOCALS, KEYBOARDS NERVE LEAD GUITAR
KEVIN FELDMAN DRUMS HENRY ALEXANDER SAX
SKIPPY KELSEN BASS, VOCALS
PRODUCED BY NATIVE LANGUAGE
ENGINEERED BY NICK KILLIAN
RECORDED AT STUDIO ONE, RIVERSIDE, CA
Thanks to Max L., Dion, Lisa & Glitche

THE TURN "Talkin' Police Brutality Blues" (J. Reavis)
BILL SUDAK VOCALS JOEL REAVIS GUITAR
DAVID SUDAK BASS TOM ANDERSON DRUMS
KEYBOARDS BY JACK BLAIR
PRODUCED BY THE TURN
ENGINEERED BY JACK BLAIR
RECORDED AT NIMBUS RECORDING STUDIO, GRAND TERRACE, CA

WHEN KIDS ARE ALONE "Clouds Colliding" (When Kids Are Alone)
MARQ VOCALS, KEYBOARDS RYAN SCREAMING GUITAR
SPIKE BASS DAVID LANDRY DRUM MACHINE
PRODUCED BY WHEN KIDS ARE ALONE
ENGINEERED BY NICK KILLIAN AND MICHAEL O'VERLIN
RECORDED AT STUDIO ONE, RIVERSIDE, CA
Thanks to Mr. & Mrs. C., the road crew & the fans

RESISTANCE "South Africa...No Turning Back" (T. Steward)
LINDA EVANS LEAD VOCALS, ACOUSTIC GUITAR
TED STEWARD GUITAR, KEYBOARDS, LINN DRUM, VOCALS
MARY ANN HEIMANN BASS, VOCALS RALPH HALE DRUMS
PRODUCED BY TED STEWARD
ENGINEERED BY BILL MONTEI
RECORDED AT ENGINEER BILL'S, NORTH HOLLYWOOD, CA
Thanks to Frances Moore-Lappe

DOPPEL GANG "Place In My Heart" (Safire-Perry)
DAVE PERRY GUITAR, VOCALS STEVE TARNOWSKY GUITAR, VOCALS
MICHAEL PHILLIPS BASS, VOCALS HEATHER SAFIRE DRUMS, VOCALS
PRODUCED BY DOPPEL GANG
ENGINEERED BY ALLEN KAUFMAN
RECORDED AT PIPER STUDIO, TORRANCE, CA
Thanks to Craig & Dean at M.M.E. Management

EXECUTIVE PRODUCTION: SCOTTY RAMOND AND NICK KILLIAN
PRODUCTION MANAGEMENT: ECHO L. SWANN AND MARC LEE SHANNON
RETAIL MARKETING: RALPH TORRES ART DIRECTION: MIKE PRITCHARD TYPOGRAPHY: DAVE BROWN

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SPECIAL THANKS TO THE ARTISTS AND THEIR FAMILIES AND THE SUPPORTERS OF INDEPENDENT MUSIC.

DEDICATED TO RUDY RAMOS, JR. 1953-1986

Taboo

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Explainer

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Something Special



Explainer's calypso sound is all message-packed with soft, laid back soca-latin. Enjoy it.

STEPHANIE KING

SIDE ONE

1. Monarchy.
2. He Loves Disco.
3. The Table Is Turning.
4. Strings.

SIDE TWO

1. The More You Look, The Less you See.
2. He Gone Away.
3. The Cause You Create.
4. Matrimony.

Bass: ..... Malcolm Wilson
Guitar: ..... Junior Wharwood
Drums: ..... Joseph Samuel
1st Trumpet: ..... Keith Moore
2nd Trumpet: ..... Tom Patton
Tenor Sax: ..... Lennox Sam
Alto Sax: ..... Sylvon Sylvester
Trombone: ..... Wilfred Rosales
Euphonium: ..... Lennard Cummings
Percussion: ..... Kelvin De Freitas
Chorus: ..... Carol Sam, Kele Zanda, Patsy Holder, Joanne Wilson, Clifford Wilson, Oliver Chapman, and Ralick Villaroen
Keyboards and Arrangements: ..... Godwin Bowen
Produced by: ..... Godwin Bowen & Winston Henry (Explainer)
All Songs Composed by: ..... Winston Henry (Explainer) except Side 1 - #2 Side 2 - #1 & 3 assisted by Godwin Bowen
Sound Engineer: ..... Frank Agarrat
Recorded at: ..... Semp Studios
Photography: ..... Harold Prieto
Album Design: ..... Ken Goolcharan
All Songs Published by: ..... Boaex Music
Thanks to: ..... Nicky, Jean & Junior

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PORTRAIT OF A CALYPSONIAN

FULL NAME:	EXPLAINER
OTHERS:	WINSTON HENRY
SIGN:	SCORPIO
BIRTH:	13th NOVEMBER, 1948
PLACE:	TRINIDAD – (Behind the Bridge)
NATIONALITY:	GHETTO – CHILD

EXPLAINER explains,
"CALYPSO is my first love ...
... '80 will be the 8th year I'm in the profession ... Persistence and hard work (in the calypso and steelband business) should be rewarded by scholarships given to the roots artists to widen their musical scope and to promote and pass on the true teachings of our art-form."

To Godwin Bowen (arranger): "You are the first to understand me ... we synchronize 100%."

To the musicians: "Vibrant!"

To Lennard Cummings (euphonium): "it's the first time this instrument will be heard on a calypsoLP. you produced certain vibrant flavourings."

Thanks to all for keeping my sound intact.

Explainer

Printed in Trinidad by CARD ART PRINTERS LIMITED



Side One

Gracie (4:34)
Georgia on a Horn (3:17)
Right Where It Hurts (2:46)
Mouse's Blues (2:59)
Stuck Inside This Bottle (4:43)



George Bertok Michael Behnan Jim Leslie J.P.Hovercraft Doug Bowes

Side Two

Night Shift Life (3:42)
Taxi Song (3:14)
Busted Guitar, Broken Heart (2:31)
Hero From The War (4:40)
Where Did My Street Go? (2:27)

PRODUCED BY DOUG BOWES

Recorded at Inception Sound Studio, Downsview, Ontario
Engineered and Mixed by Chad Irschick
Disc Mastering by Alan Moy/JAMF
Art Direction by Carol Noël/North Star Graphyx
Front Cover Lino Print by Michael Behnan
Back Cover Photograph by Paul von Baich
Special Thanks to all the musicians involved, to Doug and the Gorillas,
to all the people who contributed, and to the boys at Ring Music.

All songs by Michael Behnan, © 1979, CAPAC, except
"Georgia on a Horn" by John Jackson, Tradition Music Co., BMI.

For information, or to order, write Mad Dog Records,
General Delivery, Gore's Landing, Ontario, K0K 2E0.

MUSICIANS

George Bertok: organ, piano, Fender Rhodes, mellotron, background vocals.
Don Bowes: clarinets. Doug Bowes: acoustic and electric guitars, Fender Rhodes,
background vocals. Shelley Coopersmith: fiddle.
Tony Desmarteaux: background vocals. Marianne Girard: background vocals.
Jack Grunsky: background vocals. Marie-Lynn Hammond: background vocals.
J.P. Hovercraft: bass, background vocals. Al Kates: pedal steel.
Marilyn Lerner: background vocals. Jim Leslie: drums.
Allan Soberman: background vocals. Buzz Thompson: harmonica.

Printed in Canada

GRACIE

She's the kind you find down on the street
She's walkin' crooked and slow
Wearin' high-heeled slippers and skin-tight shorts
And her breasts a-hangin' down low
She walks through the drugstore door
Her prescription crumpled up in her hand
Lays a five down on the counter
And she smiles at the pale-faced man.

Chorus:
Gracie, you're one of a kind
You make a man laugh and cry
I never know whether to believe
What you say when you're flyin' so high.

The alarm rings and Gracie sings herself
Back into a deep-blue sleep
There's ashes spread on the pillowcase
And slippers still on her feet
She must've been up watchin' the late nite show
'Cause the TV light is still on
Why should I have to slave from nine to five baby
While you just lie around.

Chorus

I caught you down at the hotel lounge
Spendin' my last hard-earned dime
You was tellin' lies and stories and things
That belong in a deranged mind
But when it come time for me to roll in
At the end of a long hard day
You make me feel so good with your touch
I never know what to say

Chorus

vocal, acoustic guitar: Michael Behnan
electric guitar: Doug Bowes
organ: George Bertok
bass: J.P. Hovercraft
drums: Jim Leslie
background vocals: Doug, J.P.



GEORGIA ON A HORN

I'm goin' down to Georgia on a horn
I'm goin' down to Georgia on a horn
Oh Lordy me, the trouble that I see
Goin' down to Georgia on a horn

I ain't had my right mind today
I ain't had my right mind today
Oh Lordy me, the trouble that I see
I ain't had my right mind today

Honey, won't you please come by here
Honey, won't you please come by here
Oh Lordy me, the trouble that I see
Honey, won't you please come by here.

vocal, acoustic guitar: Michael Behnan
Fender Rhodes: Doug Bowes
Organ: George Bertok
bass: J.P. Hovercraft
drums: Jim Leslie
background vocals: Michael, Doug, George, J.P.

RIGHT WHERE IT HURTS

When your pockets are empty when your soles are worn thin
When you're beggin' to buy yourself a bottle of gin
You drink yourself into a stupor night and day
Feelin' ready to get down on your knees and pray

Chorus:
The Lord ain't gonna help you, no The Lord ain't gonna help you
Though the blues might only ever hit you in spurts
Sometimes don't it get you Boy, Right where it hurts.

From the day you was born you know you started to scream
Comin' into the world was like a terrible dream
They held you up and said the boy weighs 9lbs. three
Your papa said "Oh my God the boy looks just like me

You were dancin' an' romancin' at the age of fifteen
At twenty you're walkin' down the aisle with your queen
At thirty you're a zombie you've forgotten to think
At forty you're such a mess and you're addicted to drink

When your baby leaves you standin' cryin' in the rain
Feelin' like a wounded soldier and you can't feel the pain
You're lost in the traffic and you're losin' control
She rejected your body and she savaged your soul

They're preachin religion to the unemployed
They're handin' out pills to the paranoid
They hire a gun thug to break your back
Boss watches you sleddin' from a Cadillac

When you're lyin' on your death bed in an old age home
Everybody says it's time to leave you alone
They drive you to the graveyard in a limousine
Stick you six feet under then they split the scene

vocal: Michael Behnan
electric guitars: Doug Bowes
organ, piano: George Bertok
bass: J.P. Hovercraft
drums: Jim Leslie

STUCK INSIDE THIS BOTTLE

I'm stuck inside this bottle
Full and empty is the cycle
She said she'd like to
But she had no time to
This woman makes it so hard when I try

I called Denise up, no answer
And Maureen's workin' nights
These men who stay all day
Booze and pass the time away
Must be the best place left in town to hide

Chorus:
The sun still shines golden on the water
The sands shift just like the seasons do
It's so dark in this room like an ancient old tomb
And I gotta get my mind off you.

This barroom's turned into a prison
You might just say I'm doin' time
I worked for fifteen years
No thank you's and no shedding tears
Who gives a damn when you're broke or lose your mind

Chorus

I walk home through the midnight darkness
Late night news turns my head around
No matter what station it is you choose
You're watchin' people die and lose
And will Mohammed Ali last the fifteen rounds

Chorus

vocal, acoustic guitar: Michael Behnan
organ, mellotron: George Bertok
electric guitar: Doug Bowes
bass: J.P. Hovercraft
drums: Jim Leslie
background vocals: Tony Desmarteaux, Jack Gransey, Marie-Lynn Hammond, Marilyn Lerner

MOUSE'S BLUES

Well when the sun come shinin' through
That window pane it's gonna be the end of you
'cause when she looks you, looks you in the eye
she's gonna see somebody else

She called you gypsy boy, she never knew
What those late nights out of town could do
Now she knows when you're out in the jungle
you're runnin' wild

You play that guitar like King of the blues
and every girl in the place swoonin' after you
Oh when your bottle begins to boil like that
you never cool it down

You never meant to break her heart
But you've been cheatin' on that woman from the start
You always had different, different rules
No referee.

vocal: Michael Behnan
acoustic and electric guitars: Doug Bowes
organ: George Bertok
bass: J.P. Hovercraft
drums: Jim Leslie

NIGHT SHIFT LIFE

Tar, tar paper
is what I see when I pull up in the drive
The kids look so filthy
I wonder if they'll ever survive
The wife she's hangin' naked
she's tryin to dry out on the clothes line
This night shift life done got me
wonder if I'll pull out of this lowdown place alive

Down the road live the Indians
They get together on Saturday night
Gamble on a broken card table
Sure is nice to win sometimes
But the mornin' light brings no favours
when your head feels its all on fire
This night shift life done got me
wonder if I'll pull out of this lowdown place alive

So blow hard you cold north wind
And carry my sorrow and song
To a place where people, listen
And ask them to sing right along
I don't mean to sound too bitter
But don't burn me in that ground
'cuz I've seen the sun shine
and felt its warmth and watched it
Sink right down.

vocal, acoustic guitar: Michael Behnan
piano: George Bertok
acoustic guitar: Doug Bowes
pedal steel: Al Kates
Fiddle: Shelley Coopersmith
bass: J.P. Hovercraft
drums: Jim Leslie
background vocals: Michael Behnan,
Tony Desmarteaux, Marianne Girard,
Marilyn Lerner, Allan Soberman.



TAXI SONG

Someone's a-runnin' after me
His eyes as cruel as the raging sea
He yelled: "I don't know your name
But who am I to blame
For all my low down goddam misery

I said: "You silly fool just let me explain
Like you I am no more than a name"
But then he took away my clothes
Left me naked in the snow
They found him lyin' dead in the alley the next day

D'you ever walk the city streets at night?
Do a stranger's footsteps fill you full of fright?
Do you feel so paranoid
That you lock yourself inside?
And watch the blood flow on the TV day and night

D'you ever wonder why the hard times are here?
Does the boss man make you run and hide with fear?
Is a dog man's best friend
When he's chewin' on your skin?
Are you happy when you drown yourself in beer?

Taxi driver take me down to the "strand"
Let me drink and dance and sing with the band
Let me live and die in peace
Let me run wild like a beast
Let the end come I don't really give a damn

vocal, acoustic guitar: Michael Behnan
electric guitar: Doug Bowes
organ: George Bertok
bass: J.P. Hovercraft
drums: Jim Leslie.

BUSTED GUITAR, BROKEN HEART

We're out of work and starvin'
"Buddy just deal the cards".
If today's my day I might win enough
To go drinkin' in the bar

Chorus:
I tell you life is so amazing
It can leave you an ugly scar
But up in my room I got an old busted guitar
I call it broken heart

Oh it's been so long since I had a bath
And a woman for a friend
When I look in the mirror at my wrinkled brow
I wonder where all the good times went

Chorus

I met this woman in the laundromat
She was built like a big balloon
When I pinched her bum she called me filth'n scum
Made me feel like a real baboon

Chorus

This sure ain't the Garden of Eden
And I've more than paid my dues
An I'll give 'em heck when there's no welfare cheque
I got pigeon shit on my shoes

vocal: Michael Behnan
acoustic and electric guitars: Doug Bowes
piano: George Bertok
Clarinet: Don Bowes
bass: J.P. Hovercraft
drums: Jim Leslie

HERO FROM THE WAR

I had a conversation
With a hero from the war
Irish was his name
He lived in P.E.I before
He said the soil was red there
As red as red could be
I asked him was the sand as red
On the beach at Normandy

He fell in love in England
He fell in love in Italy
He never brought no women back
Back home they'll all get married
So he moved down to this table
And he's been here twenty nine years
Everytime he tells this story
His eyes fill up with tears

I never fought for this country
Never sang those soldier songs
When I took out at this crazy world
I can't tell right from wrong
When I look into these dead man's eyes
There's one thing I can see
He never found out who put him there
Was it you or was it me?

What can I do you poor old man
To ease your misery?
If the War had broke out yesterday
It surely could have been me
I know I've had more chance than you
To make better of my days
I'm sitting at your table, now
Let's forget our yesterdays

vocal, acoustic guitar: Michael Behnan
electric guitar: Doug Bowes
organ, mellotron: George Bertok
bass: J.P. Hovercraft
drums: Jim Leslie

WHERE DID MY STREET GO

Where did my street go?
Grew up on this street
Can't recognize a thing I see
I can't find nobody

Gone that row of old brick houses
Gone my old hotel
Gone the mornin' breeze I felt
When I was young and things was goin' well

Look what you put up are'nt you ashamed?
You've made the earth look like a fool
You've gone and kicked all the people
Out on the street
What can those poor people do?

They used to sit on their porch
And drink their beer
Everybody knew everybody
Jimmy'd sing country all night long
everybody was some body

Why do you kill us with all your dreams?
All we want is peace
When the mayor smiles don't know
What he's thinkin' 'bout
Sure ain't thinkin 'bout you and me.

vocal: Michael Behnan
acoustic guitars: Doug Bowes
Fender Rhodes: George Bertok
harmonica: Buzz Thompson
bass: J.P. Hovercraft
drums: Jim Leslie
harmony vocal: Marianne Girard.

SIDE F

Me and The Bear 2:55 ☐ Joe "Lipper" Lipinski: Lead Vocal; Acoustic Guitar ☐ Kathy Burch: Piano ☐ Jim McCutcheon: Flute
Stay For A While 3:06 ("**Borrow Time**"**)** ☐ Lipper: Lead Vocal; Bass; Electric Guitar ☐ Jeff Keating: Drums ☐ Kathy Burch: Background Vocal; Piano ☐ Mike Pummell: Synthesizer
O! Bill Span 1:54 ☐ Lipper: Lead Vocal; Acoustic Guitar ☐ Bob Sammon: Concertina ☐ Nancy Wright: Bassoon ☐ Astrid Socrates: Congas ☐ Dow Thomas: Banjo
The Hobo Nu-Concert® Choir 3:40 ☐ Lipper: Lead Vocal; Vocal Harmony; Bass Acoustic Guitar; Electric Guitar; Jaw Harp ☐ Douglas Buchanan: Drums ☐ Dow Thomas: Banjo
Kathy Burch: Vocal ☐ Harmony ☐ Doug Hoskins: Vocal Harmony

SIDE F

Friday Rock and Roll Shirt 3:25 ☐ Lipper: Lead Vocal; Acoustic Guitar ☐ Joe "Lipper" Lipinski: Lead Vocal; Vocal Harmony; Bass; Rhythm Guitar ☐ Jeff Keating: Drums ☐ Lead Guitar ☐ Dave Markum: Lead Guitar; Rhythm Guitar ☐ Bob Sammon: Vocal Harmony; Rain ☐ Doug Hoskins: Vocal Harmony ☐ Phil Case: Sax ☐ Mike Pummell: Piano
Jumpin' Loose 2:41 ☐ Lipper: Lead Vocal; All Harmonies; Bass; Rhythm Guitar ☐ Jeff Keating: Drums ☐ Douglas Buchanan: Drums ☐ Dan Bernard: Trumpet ☐ Doug Hoskins: Vocals ☐ Bob Sammon: Vocals
A Few Less Dues 2:19 ☐ Lipper: Lead Vocal; All Harmonies; Bass; Rhythm Guitar ☐ Jeff Keating: Drums ☐ Dave Markum: Rhythm Guitar; Lead Guitar ☐ Greg Haughey: Guitar Solo ☐ Dow Thomas: Banjo
Running Away 4:06 ☐ Lipper: Lead Vocal; Vocal Harmony; Bass; Acoustic Guitars; Fingersnaps ☐ Douglas Buchanan: Drums ☐ Dan Bernard: Trumpet ☐ Dow Thomas: Banjo ☐ Phil Case: Sax ☐ Mike Pummell: Pervert Vocals; Organ ☐ Toby Hartsock: Vocal Harmony; Fingersnaps ☐ Bob Sammon: Vocal Harmony; Fingersnaps
Bring Me A Woman 2:38 ☐ Lipper: Lead Vocal; Vocal Harmony; Bass; Acoustic Guitar; Electric Guitar ☐ Jeff Keating: Drums ☐ Greg Haughey: Lead Guitar; Rhythm Guitar ☐ Mike Pummell: Pervert Vocals; Organ ☐ Douglas Buchanan: Drums ☐ Nancy Wright: Bassoon; Penny Whistle ☐ Bob Sammon: Vocal Harmony; Clarinet; Fingersnaps ☐ Doug Hoskins: Vocal Harmony; Ratchets ☐ Astrid Socrates: Congas ☐ Dan Bernard: Trumpet ☐ Greg Haughey: Electric Rhythm Guitar ☐ Mike Pummell: Organ
Sweet Nancy 3:27 ☐ Lipper: Lead Vocal; Vocal Harmony; Bass; Acoustic Guitar; Electric Guitar ☐ Douglas Buchanan: Drums ☐ Kathy Burch: Vocal Harmony ☐ Mike Pummell: Synthesizer ☐ Nancy Wright: Sax ☐ Phil Case: Sax

SIDE F

The Straight Story 2:58 ☐ Lipper: Lead Vocal; Acoustic Rhythm; Vocal Harmony; Bass; Acoustic Guitar
D. J. 3:59 (**"Kentucky Jazz Band"**) ☐ Lipper: Lead Vocal; Vocal Harmony; Bass; Acoustic Guitar ☐ Douglas Buchanan: Drums ☐ Jim McCutcheon: Classical Guitar ☐ Mike Pummell: Synthesizer
Music In My Soul 1:54 + Transition 1:25 ☐ Lipper: Lead Vocal; Bass; Acoustic Guitar; Wood Chimes; Metal Chimes; Glass Chimes ☐ Mike Pummell: Synthesizer
Chambers Street Lullaby 3:34 ("**Sweet Memory**"**)** ☐ Lipper: Lead Vocal; Bass; Acoustic Guitar ☐ Kathy Burch: Vocal Harmonies; Piano ☐ Jim McCutcheon: Flute ☐ Astrid Socrates: Congas ☐ Mike Pummell: Synthesizer

Thanks to everyone, listed and not listed, who aided and abetted. I do appreciate it all.

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Thanks to everyone at Quillhouse, Inc., especially to Hollye and Bob. You saved my life again!

FLIP SIDE

Photo of Joe Lipinski and Lipinski by Jim McCutcheon at Nu-Concert® Recording and Mixing Studios, Yellow Springs, Ohio.
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"One day two radio programmers said to me, why don't you do some instrumentals for us to use and I said what kind of tunes . . . and after we whittled down the list there was room for one more so we had some fun . . . Admiral Halsey . . . what more can I say?"

Ben McPeek

SIDE ONE

1.	PEACE TRAIN (Cat Stevens)	Irving Music (BMI)	3:50
2.	IMAGINE (John Lennon)	Maclen (BMI)	3:00
3.	TALK IT OVER IN THE MORNING (Williams/Nichols)	Almo Music (CAPAC)	2:22
4.	ONE LESS BELL TO ANSWER (Bacharach/David)	Blue Seas/Jac (CAPAC)	3:29
5.	HE'S SO FINE (R. Mack)	Bright Tunes (BMI)	2:51

SIDE TWO

1.	ADMIRAL HALSEY (Paul & Linda McCartney)	Maclen (BMI)	3:07
2.	SUPERSTAR (Russell/Bramlett)	Skyhill/Delbon (BMI)	3:36
3.	GYPSIES, TRAMPS AND THIEVES (Bob Stone)	Peso Music (BMI)	2:47
4.	NEVER MY LOVE (Dan & Dick Addrisi)	Tamerlane Music (BMI)	3:29
5.	EVERYTHING'S ALRIGHT (Rice/Webber)	Leeds (CAPAC)	2:51

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Arranger/Conductor: Ben McPeek
Producer/Engineer: George Semkiw
Assistant Engineer: Craig Richardson
Executive Producer: Mal Thompson
Jacket Design: Peter Clayton/Nick Speke

Ben McPeek — Piano/organ/tamborine
Bobby Edwards — guitar
Brian Russell — guitar
Jack Zeta — bass guitar/mandolin/reeds
Bruce Farquher — drums
Terry Clarke — drums
Moe Koffman — reeds
Laurie Bower — trombone
Bob Livingston — trombone
Arnie Chycoski — trumpet/flugelhorn
Bruce Cassidy — trumpet/flugelhorn
Jack Collins — trumpet
Bill Richards — violin
Elsie Dunlop — violin
Maurice Solway — violin
Sam Hersenhoren — violin
Beverly Neilson — violin
Jack Neilson — violin
Case Ysselstyn — cello
Murray Lauder — string bass



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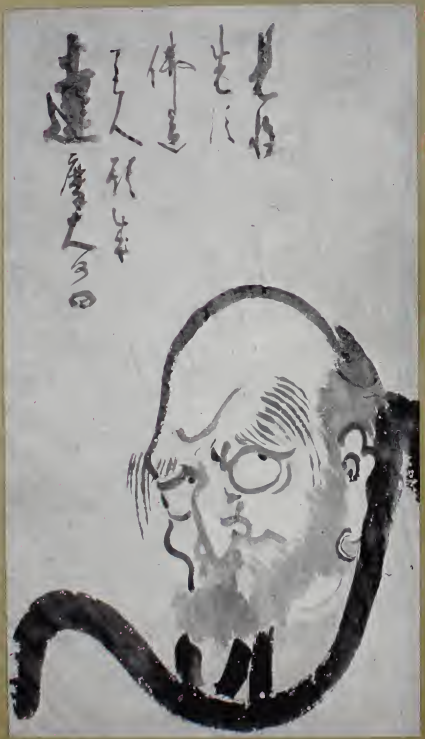
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1977 PULITZER PRIZE WINNING COMPOSER



wernick haiku of Bashō
moonsongs from the japanese

boros anecdote of the jar
yet once again . . .
wedding music
the pleasures of merely circulating

voices and instruments

WERNICK: Haiku, Moonsongs
BOROS: Anecdote, Yet Once Again, Wedding Music, Pleasures
STEREO

RICHARD WERNICK
HAIKU OF BASHŌ
Neva Pilgrim, soprano; Contemporary Chamber Players of The University of Chicago; Richard Wernick, conductor
MOONSONGS FROM THE JAPANESE
Neva Pilgrim, soprano

RICHARD WERNICK (b. Boston, 1934) attended Brandeis University where he studied composition with Irving Fine and Harold Shapero, and received his M.A. degree from Mills College where he studied with Leon Kirchner. Since 1957, when he served as musical director and composer-in-residence of the Royal Winnipeg Ballet, he has received many awards and grants — including the 1977 Pulitzer Prize in Music and the award of the American Academy-Institute of Arts and Letters that made this recording possible. Warnick has been a faculty member of the University of Buffalo and the University of Chicago, and became Professor of Music at the University of Pennsylvania in 1968. He writes:

"The HAIKU OF BASHŌ is a setting of five haiku by and (in one instance) about Matzuo Basho (1643-94), generally acknowledged to be the foremost writer of this form of Japanese versa. The first four poems of the cycle are fine examples of how Basho was able to capture the essence of seemingly inconsequential moments or vignettes and, with the most frugel means of literary expression, communicate to the reader a sense of the timeless and eternal. The fifth poem, written a century later, is more in the nature of a 17-sylleble one-line-joke, a play on the word 'basho' which means 'banana leaf.'

"There are no programmatic connections between the haiku and the music, nor is there any attempt at word painting. The relationship of the music to the words is rather one of attitude attempting, through an economical and tightly woven means of abstract musical expression, to create sound images similar to (or analogous to) the poetic images evoked by the haiku. The attitude is perhaps best summed up by Basho's own admonition to his pupils: 'Do not seek to follow in the footsteps of the man of old; seak whet they sought.'

"The melodic and harmonic aspects of the score are derived from one tone row which appears throughout the piece in several forms. There is a departure from conventionel 12-tone technique in that the rows are used only as the basis for harmonic and melodic materiels which are then subjected to more or less standard procedures of development and variation. The improvisationel qualities of the HAIKU are partially achieved by the use of metricel modulation in which the conjunction and the superimposition of even and uneven metrical units generate continuous changes in the speed of the music. Apart from a few places where the speed may vary at the discretion of the conductor or one of the instrumentelists, the relationship of rhythm to speed is directed by the composer's notation, and is intended to provide a feeling of freedom without the composer abdicating control of the music."

"MOONSONGS FROM THE JAPANESE was composed in the spring of 1969, not long after the first performance of HAIKU OF BASHŌ.

"This piece was written in response to a request from Neva Pilgrim for a work that would 'travel lightly,' i.e. one that could be done without piano accompaniment. This led to the conception of a work for 3 voices the outer two being pre-recorded and the middle one being performed live. Although it is conceivable that the MOONSONGS could be sung by three different sopranos, no performance of this version has yet taken place.

"The idea of composing a 'sequel' to the HAIKU OF BASHŌ (in the same of writing another group of haiku settings) seemed a natural one to me all the time. I had enjoyed immensely the challenge of setting that uniquely spare and evocative poetric genre.

"The time when I began work on the piece coincided with the final preparations for the first moon landings, and it seemed more than appropriate to select a group of haiku about the moon. Aside from the excitement which most of us felt about this great achievement, I also had tinges of regret that the moon would never again be quite the same after it had been 'stepped on.' The very fact of human contact, by its nature, would detract from the mystery and romance which for thousands and thousands of years had surrounded this everchanging celestial body. Thus the selection of these affectionate and evocative poems.

"Both the HAIKU OF BASHŌ and MOONSONGS FROM THE JAPANESE are dedicated to Neva Pilgrim."

DAVID JOHN BOROS
ANECDOTE OF THE JAR
PIANO INTERLUDE (The Pleasures of Merely Circulating)
Martin Boykan, piano; Alan Nagel, bass; David Satz, bass clarinet; Brandeis Chamber Chorus; James Olesen, conductor
YET ONCE AGAIN
Constance Boykan, flute
WEDDING MUSIC
George Fisher, piano

The music on the other side of this record is the work of a composer who died young. DAVID JOHN BOROS was 31 years old in 1975. The tragic eutomobilia accident that killed him and his wife, Emidia Maioncelli, cut short the career of a very gifted composar, a highly unusual spirit whose anergy and imegination promised continued creetivity in the years to coma.

He was born in 1944. Ha received a B.A. degree from the University of California at Berkeley in 1966 and an M.F.A. degraa from Brandeis University in 1970. His teachers included Seymour Shifrin, Arthur Bargar, Martin Boyken, David Lewin and Henri Lazarof. He spant 1968-69 in Roma on a Fulbright-Heyas grant, studying with Petrassi. At the time of his death he was on the faculty of Brandeis University.

Between 1970 and 1975 he lived in Rome, working as a pianist in an Americen gospel group that toured Italy, Switzerland and Austria. Jazz and gospel music played an important rola in his life and their influenca is elways present in his music, although not explicitly until tha unfinished piece he was working on at the time of his death.

WEDDING MUSIC, written in 1968, is the earliest of tha pieces presented hara. This solo pieno piaca was written for a spacific occasion, the marriaga of a litelong friend. YET ONCE AGAIN is a solo flute piace, written in the second Constance Boykan, who performs it here. This is perhaps tha piece which most strikingly reveals his outstanding gift for melodic line. An extended opaning saction employs only three notas, ployfully resting on one and than the next. Rapidly the piece opens up into a long and flowing aria.

The unfinished chorel piece basad on poetry of Wallace Stevens is the most ambitious of the pieces. It was to consist of two movements, the first of which, ANECDOTE OF THE JAR, is in its finished and complete form. In the second piece, *The Pleasures of Merely Circulating*, the entrance of the chorus is preceded by a long introduction in the piano. This introduction was conceived of as a piece in itself. For that reason it is included on this recording, even though the eventual entrance of the bass clarinet and the double bass strongly suggests continuation. The chorel movement which was to follow exists only in sketch, and is unfinished, even in that form.

The poem pits order against disorder, rationality against what Stevens called the squirming facts of life. The poem suggest that the two remain in constent competition from which neither can triumph. This duality is portrayed metephorically in the poem in the images of the cleer, round jar and the slovenly wilderness. In the music it is suggested by contrasting, sometimes conflicting, musical elements.

The piece is divided into three sections. In the first, the chorus is unaccompanied and the writing tends to be polyphonic. The second section consists of a long interlude for the bass clerinet and the double bass. The jazz influence is apparent here, a kind of stylized jam session. When the chorus re-enters at the start of the third section, the instruments continue. They do not accompany the voices, but rather, as is suggested by the poem, they maintain melodic and rhythmic freedom, even though they have lost the wildness of the middle section.

The unfinished choral setting of *The Pleasures of Merely Circulating* was a conscious attempt to integrate some of the materiels and feeling of gospel music into the language of contemporary music. Some of that material is present, in a more disguised form, in the piano introduction. This is particularly apparent in the parallel chords heard at the opening. It is an intensely felt and moving piece, and when, at the end of it, the other instruments enter to prepare for the movement that will not follow, there is a dramatic sense of promise which will not be fulfilled.

Notes on Boros by Edward Cohen.

NEVA PILGRIM is known and admired throughout tha country for her performencas of contemporary music. She has appaarad with major orchestres and groups including tha Chicago Symphony, Spaculum Musicae and tha Contamporary Chambar Playars of the University of Chicago, and meny composers besidas Warnick hava written music for har. She also appears on CRI SD 245 in Murray Schafar's *REQUIEM FOR THE PARTY GIRL* and Rochberg's *SONGS IN PRAISE OF KRISHNA* on CRI SD 360.

The CONTEMPORARY CHAMBER PLAYERS of THE UNIVERSITY OF CHICAGO is one of the foremost groups of its kind. Its music and that of its founder-conductor, Ralph Shapey, are to be heard on savaral CRI records. The mambars on this recording are: Elliott Golub, Tarry Applebaum, Stanely Davis, Michael Gallar, Maria Moulton, Edward Porembe and Andraa Swan.

JAMES OLESEN is conductor of the Brandeis Chorus and director of the Early Music Ensambla. GEORGE FISHER played tha first performance of WEDDING MUSIC as a frashman at Brandais. A student of Robert Helps, he is at prasant a graduate student at SUNY (Stony Brook). CONSTANCE BOYKAN is a free-lance flutist who has appaared extansivaly as a soloist, and with such chamber music groups as Saraphim. MARTIN BOYKAN taachas at Brandeis; his music may be heard on CRI SD 338.

Members of the Brandeis Chorus on this recording are: Carolyn Arand, Mejorie Cohen*, Karen Komor, Susan Larson*, Barbara Marcus, Barbara Winchester, Ivy Anderson*, Mary Sago, Kathy White, Bruce Fithian*, Edward Nowacki, Charles Walker, Allen Anderson*, Matthew Dooley, Keith Kibler, Howard Trabitz.

* soloists

Each year, the American Academy-Institute of Arts and Letters bestows awards upon four young composers for achievment, and a recording of their music on CRI is part of their prize. Richard Wernick was a 1976 winner. The memorial recording of music by the late David John Boros was made possible by the generosity of his family, friends and colleagues here and abroad.
Produced by Carter Harman
Art direction: Judith Lerner
Cover concept: Harley Gaber
Cover painting: Portrait of Daruma by Ekaku Hakuin. Courtesy of the Smithsonian Institution, Freer Gallery of Art, Washington, D.C.
HAIKU — Presser (ASCAP): 10'34"
Recorded by Richard Mintel; May 23, 1977, Chicago
MOONSONGS — Presser (ASCAP): 6'12"
Recorded by Marc Aubort; January 25-7, 1977, New York
ANECDOTE and INTERLUDE — MS: 10'45"
YET ONCE AGAIN — MS: 7'35"
WEDDING MUSIC — MS: 6'55"
Boros recorded by David Hancock, May 1, 1977; Waltham, Massachusetts
LC# s: Wernick 77-750747, Boros 77-750748
℗ 1977 Composers Recordings, Inc.
THIS IS A COMPOSER-SUPERVISED RECORDING
Text included
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CRI COMPOSERS RECORDINGS, INC.
170 West 74th Street, New York, N. Y. 10023
A NOT-FOR-PROFIT, TAX-EXEMPT CORPORATION

HAIKU OF BASHŌ

Furu ike ya!
Kawazu tobikomu,
Mizu no oto.

The old pond, ah!
A frog jumps in:
The water's sound!

Nomi shirami,
Uma no nyō suru
Makuramoto.

Fleas, lice,
The horse pissing
Near my pillow.

Hatsu shigure,
Saru mo komino wo
Hoshige nari.

First winter rain:
The monkey also seems to wish
For a little straw cloak.

Hitotsu ya ni
Yujo mo netari,
Hagi to tsuki.

Under one roof,
Prostitutes, too, were sleeping;
The bush clover and the moon.

by Sengai-1750-1837

Ike araba
Tonde bashō ni
Kikasetai.

If there were a pond around here,
I would jump in, and let Bashō
Hear the plop!

translated by Daisetz T. Suzuki

Daisetz T. Suzuki, *Zen and Japanese Culture*, Bollingen Series LXIV. Copyright © 1959 by Princeton University Press. Haiku of Basho, pp. 227, 237,232,230, end of Sengai, p. 244, reprinted by permission.

MOONSONGS FROM THE JAPANESE

1

Mikazuki wa
Soru zo samusa wa
Saekaeru

The moon is only three days old,
and it is all warped and bent!
How cold it is!

Issa; 1762-1826

2

Tsuki ni e wo
sashitarabs yoki
uchiwa kana

If one puts a handle
on the moon —
what a splendid fan!

Sokan; 1465-1553

3

Tsuki-wo matsuni
kakitari hazushi
temo mitari

The moon on the pine;
I hang it up — take it off —
still looking at it.

Hokushi; 1665?-1718

4

Tsuki ichi-rin
hoshi mu-kazu sora
midori kana

One full moon;
numberless stars;
dark green sky.

Shiki; 1867-1902

From AN INTRODUCTION TO HAIKU by Harold G. Henderson. Copyright © 1958 by Harold G. Henderson. Reprinted by permission of Doubleday Company, Inc.

ANECDOTE OF THE JAR

I placed a jar in Tennessee,
And round it was, upon a hill.
It made the slovenly wilderness
Surround that hill.

The wilderness rose up to it,
And sprawled around, no longer wild.
The jar was round upon the ground
And tall and of a port in air.

It took dominion everywhere.
The jar was grey and bare.
It did not give of bird or bush,
Like nothing else in Tennessee.

by Wallace Stevens

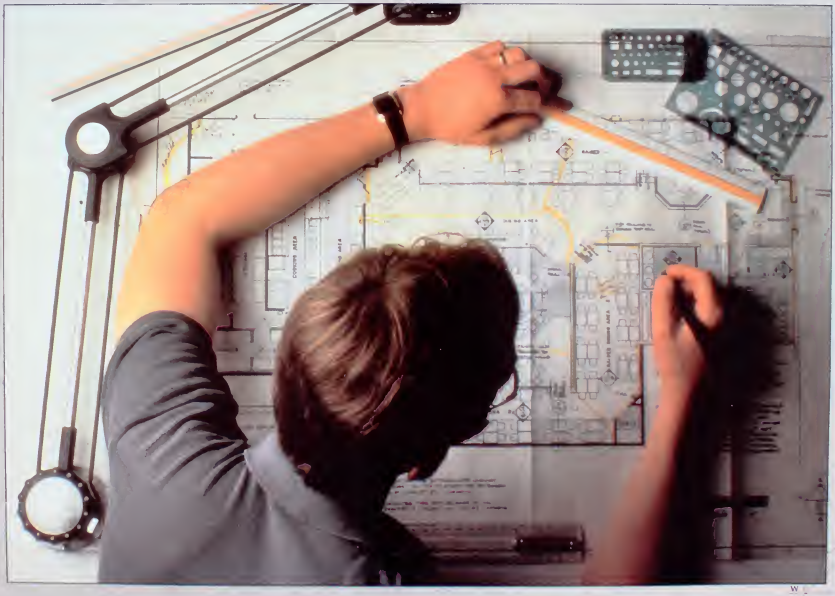
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SIRE

THIS MUST BE THE PLACE
(NAIVE MELODY)-FULL LENGTH VERSION

12″ | 45 RPM | W9451T

TALKING HEADS



MOON ROCKS

12″ W9451T 920 177-0

SIRE



TALKING HEADS

TITLE — TIME 4:56

A. THIS MUST BE THE PLACE
(NAIVE MELODY)
-FULL LENGTH VERSION

TITLE — TIME 5:04

B. MOON ROCKS

COMPOSER

BYRNE/FRANTZ/HARRISON/
WEYMOUTH

PRODUCED BY TALKING HEADS

STATUS/THE ALBUM

SPEAKING IN TONGUES
Ⓢ 923 883-1 Ⓒ 923 883-4

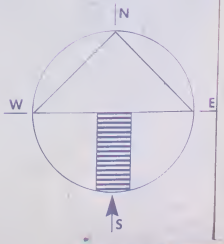
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SPEED 33⅓ RPM ☐ 45 RPM ☑

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SIXTH REVELATION
UPLIFTMENT



SIDE A

1. **Respect Due**
   written by Anthony "DICK" Johnson
2. **Baby**
   written by Anthony "DICK" Jennson
3. **Behold Jah Comming**
   written by Nigel "KEITH" Williams
4. **Upliftment**
   written by Michael "MIKE" Williams
5. **Life**
   written by Michael "MIKE" Williams

SIDE B

1. **Arise**
   written by Michael "MIKE" Williams
2. **Show Love**
   written by Michael "MIKE" Williams
3. **Conscious Dreamer**
   written by Nigel "KEITH" Williams
4. **Dub Pary**
   written by Anthony "DICK" Johnson
5. **Bubbling Time**
   written by Anthony "DICK" Johnson

All songs arranged by: Sixth Revelation Band

Bass:	Dennis "BASSY" Williams
Drums:	Lloyd "DASHA" Williams
Keyboards:	Nigel "KEITH" Williams
Piano & Synthesizer:	Sidney "GREYBACK" Williams
Lead Guitar:	Anthony "DICK" Johnson
Rhythm Guitar:	Michael "MIKE" Williams
Percussion:	Garth "GARBO" Brown

Recorded at: Tuff Gong International Studio
56 Hope Road
Kingston, Jamaica

Recording Engineers:	Anthony Kelly and Patrick Ayton
Mixing Engineers:	Anthony Kelly and Patrick Ayton
Assistant Engineers:	Garth Atkins and Patrick Turner

Special thanks to Robyn Azar for cover design.

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Ends of the Earth



SUN

Ends of the Earth

Written by: Damon Thomas and Harvey Mason, Jr., Antonio Dixon, Erick Dawkins, and Steven Russell.

Produced by: Underdog Entertainment,LLC.

Published by: EMI (Damon Thomas) and BMG (Harvey Mason, Jr.) Antonio Dixon's Muzik/ EMI April Music Ascap, E. Dawkins Duz-It Music/ Underdogs Songs/Irving Music BMI, Strange Hotel Music/ Underdog Songs/Almo Music ASCAP

Eric Kupper - Club	**6.57**
Eric Kupper - Dub	**6.40**
Peter Presta - Tribal Club	**6.52**
Peter Presta - Tribal Dub	**6.50**

JH Management 310.403.8215 Bobby Shaw Promotions 877.484.3357 BML Entertainment 212.242.8822

The O Band



6/19/13
$ 5.00

UALA - 816 H

The-O Band

The Knife

Side One
I'm Gonna Leave You
Time Seems To Fly
Just In Time
Strange Lovin'
Love Ain't A Keeper

Side Two
Back Alley Lightning
The Knife
Got To Run
Venus Avenue

'He didn't
tell her
he was high;
She took
him home
He tried
and tried;
He blew it.'



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TEMPTATION

Link

Give the gift of music.



Executive Producer:
Joseph M. Porrello
Robert V. Porrello
Lee Graziano

Produced by:
Gary Loizzo
Our Gang Entertainment

Recorded at:
Pumpkin Studio
Oaklawn, Illinois

Mastered at:
Frankford/Wayne Mastering Lab
New York, New York

Engineered by:
Gary Loizzo
Second Engineer: Bill Rascati
Assistant Engineer: Jim Popko

Co-Produced by: Link

Album Concept & Design:
Cliff Behum

Photography:
Rebecca A. Huryn-McBride
(Look Daggers)

Musicians:
Paul Christensen (Lead Vocals, Sax, Keyboards)
Kent Mazey (Vocals, Bass Guitar)
Greg Orr (Vocals, Guitar)
Burt Scheel (Drums, Percussion)
Kevin Mazey (Vocals, Keyboards)

Management and Direction:
Big Management Corporation
14055 Cedar Road
Cleveland, Ohio 44118
216-932-2900

All songs published by:
Murios Publishing, Inc.
Mighty Matthew Music (ASCAP)

Link would like to thank our producer-engineer, Gary Loizzo, for making this project such a pleasure. Also thanks to assistant engineers, Bill Rascati, Jim Popko, Mike "The Slash" Bishop, and Suma Recording, Cleveland, Ohio.

A very special acknowledgement goes to "Pogey" Smith for ears, Dave Ensall for eyes, and to our families and friends who have supported us through thick and thin.

SIDE ONE

1. **Hang On**
   (B. Scheel, G. Orr, K. Mazey, K. Mazey)
2. **Temptation**
   (P. Christensen, G. Orr, K. Mazey, B. Scheel, K. Mazey)
3. **Gone Are The Times (The Last Tango)**
   (P. Christensen)

SIDE TWO

1. **Shadow of Myself**
   (P. Christensen)
2. **Can't Get Enough**
   (K. Mazey, B. Scheel, K. Mazey)
3. **Long Live Rock**
   (P. Christensen, G. Orr, K. Mazey, B. Scheel, K. Mazey)

OUR GANG ENTERTAINMENT

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OGG 60001 OGG4 60001

plastic wax records
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MAGNUM



GREAT ADVENTURE
CHANGES
THE BATTLE
IF I COULD LIVE FOREVER
REBORN

SO COLD THE NIGHT
FOOLISH HEART
STAYIN'ALIVE
FIREBIRD
ALL OF MY LIFE

Produced by Leo Lyons

STEREO



℗&©
1979 JET LTD.
Distributed by
CBS Records

Monster.
PRODUCTION

MAGNUM II



Bob Catley – Lead Vocal



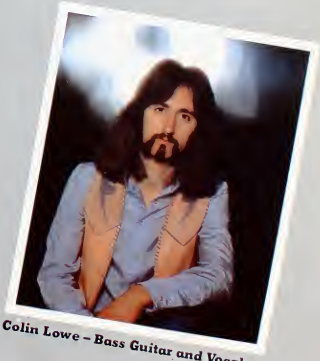
Tony Clarkin – Guitars and Vocals



Kex Gorin – Drums and Percussion



Richard Bailey – Keyboards, Vocals and Flute



Colin Lowe – Bass Guitar and Vocals

Produced by Leo Lyons

All music and lyrics by Tony Clarkin

All arrangements by Magnum

Engineer – Rafe McKenna
Assisted by – Paul Hulme

Special thanks to Dave Arden and Arthur Sharp.
Also everyone at Jet.

Album mastered at Abbey Road Studios
by Nic Webb

Recorded at the Music Centre Studios, Wembley.

JET LP 222

SIDE ONE

GREAT ADVENTURE

I looked the lights had faded fast darker
Where am I going no one tells me
A journey far beyond my dreams harder
Everyone knowing no one can see

Beneath me flows a silver sea deeper
Deeper than ever take me over
Above me miles and miles of sky higher
Forbidden treasure don't grow older

How could it take so long to decide
Now I've made up my mind to sail for
Great adventure claim your lonely years
Great adventure save your only tears

Across the universe we reach further
Until we've found what we are seeking
Within ourselves our future lies waiting
For a solution none repeating

CHANGES

With every word I hear there's no
sympathy
It was destroyed and swept away
It is replaced by something I can't see
To stay forever and always

We really should try and talk it out
Avoid the same mistake again
But I can see that there will be no doubt
Looks like we have reached the end

I'm going through changes
So many changes
I'm losing my senses don't know what to
do
I'll go through my changes faster than
you

Is there no one
Who feels the same as me

THE BATTLE

Move like the wind burn like the sun
Cool like the rain fool everyone
Fly like a bird steal like the fox
Jump like the clown pull like the ox

Be like the storm scream to the gods
Hide all your fears oh brother of dogs
Crimson the blood of soldier and lord
None to excuse and death the reward

Still they are quickly falling
Down on their knees they're crawling
Now there will be no morning
There'll be no new day dawning for me

Where do we go where do we go
from here

IF I COULD LIVE FOREVER

Friday night is almost over
Not a word has passed between
And before I get much older

I know if I could live forever
Nothing would change to better
Nothing would change at all
You gave me your love to last me
forever I know
You gave me your love to last me
wherever I go

Now the world did sell so cheaply
For the price of just a kiss
Why should anyone believe me

If again he should embrace you
Would you follow him or stay
Could you take what you would go
through

REBORN

Why am I here in this lonely dark room
Did I do something or acted too soon
The dogs they howl the prisoners do cry
A King is born but a poor man he will
die

I believe if you look through your
window
Try reaching out to the rainbow
You will find it was stolen by shadows

Time will tell if I did speak out of turn
Then I'll know it was a lesson well
learned
I hear no sound though I see before my
eyes
A faceless wave in a desert I despise

I believe if you look through your
window
Try reaching out to the rainbow
You will find it was stolen by shadows

But I know it's only for the moment
And the moment goes so fast
And the seconds of the future
Are the seconds of the past

It all goes in circles and ends where it
started
And the journey is familiar 'though you
think it's uncharted.
You could easily have been this way a
hundred times before

As another day passed I secretly hide
All the funny feelings from deep down
inside
Still I can but wonder how everyone
knows
How they can believe in the thorn but
no rose
Somebody ought to show them how to
see
Somebody ought to tell them how to be
free

I am a wheel that keeps turning
Cast out on a journey unending
This serves me well
Because I know I'm a seeker of fortune
None can explain or can foretell

Starlight on an ocean unbroken
Soft winds will refuse to be woken
All remains the same
Just like a silvery fountain
Comes from nowhere and back again.

SIDE TWO

SO COLD THE NIGHT

So cold the night that darkens every
waking hour
Let me in I shall devour all within
I hear the sound the earth does tremble
at my feet
Skies explode at last we meet anger
flows
So sad so sad

The wings that flew me here were glad
Like before I've never had
But there's always tomorrow
Strange dreams of sorrow
So sad so sad

Deny me now a thousand years would
serve me well
But for me who can tell who can see
I ride the storm of tearful faces wrapped
in pain
Here I am am I to blame if I ran
So sad so sad

FOOLISH HEART

No more footsteps I'm alone
From her sad eyes tears are falling
Once again I'm on my own
Through the wind I hear her calling

Many days have come and gone
At the thought of me returning
Will I be the only one
Was the lesson worth learning

Foolish heart you've let me down
Foolish heart turn me around
Foolish heart don't break in two
Foolish heart where are you

Thinking now it has begun
Time to wind up all the hours
The biggest fools under the sun
Are locked away in empty towers

STAYIN' ALIVE

Choose your own path that you walk
with great care
Your direction will be yours alone to
bear
But though it may be long and many
times go wrong
You're on your own this journey none
can share

And there is no other way of stayin'
alive
Just killing time nowhere to hide
Stayin' alive can you decide
It's always harder where two roads
divide

And before us lies a choice that's not
too clear
Many voices offer words upon your ear
Running through your head are some
best left unsaid
Don't listen just to things you'd like to
hear

Heading slowly through still waters
dream away
But it's always growing shorter come
the day
Throw your dreams away
None of us on this earth will be here
On our children will the sentence be
severe
Still we carry on doing what we've done
An explanation I just can't see clear

FIREBIRD

The secret torn from A temple of stone
Still living in memory grey and so cold
Beneath the veil of the mystery lies
Dark promises telling all none can
withhold
Though she carries a thousand scars
On her journey between the stars
Too late I fear is to understand now
We must have been here before long
ago
The faces change but the image
remains
All present and powerful Oh this does
show
And they can't see before their eyes
How the thunder will split the skies
Firebird Oh Firebird
Firebird Oh Firebird
And when the changes come
See the eagle on my horizon
They're coming for everyone
But it seems to be long arriving

A mother scorned and a widow she
stays
But when you return again you will see
The craven house of the greedy does
rule
Queen vanity everywhere bleeds
treachery
For the heroes of luck will decide
On the chosen one who will survive.

ALL OF MY LIFE

Now everything's gone my way
I'm a king among men
I did what the people say
With the sword not the pen

All of my life, All of my life
All of my life I gave it away

I constitute all that's left
The brave and the wild
All gone to seek endless rest
Their sleep unspoiled

And now the water falls the mountain
calls
I'd give you all of these
For now the war is won and I am done
No use am I in peace

Now at last I can understand
Why I am alone
I recognise not this land
My eyes have grown old.

All songs © 1979 Aviation Music

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EKS-74095 STEREO

SIDE ONE

1. BRING AMERICA HOME (Clinton) 3:00
2. CANADA (Berry) 3:25
3. PIPE DREAM (Berry) 3:30
4. REMEMBER (Clinton) 4:25
5. DON'T UNDERESTIMATE YOUR FRIENDS (Berry) 3:22

SIDE TWO

1. WITCH HUNT (Berry) 2:27
2. THE SPIRIT SONG (Berry) 2:45
3. CAUGHT IN THE MIDDLE (Berry) 3:50
4. SAME OLE STORY (Clinton) 3:59
5. FROM THE TIME I RISE (Berry) 6:18

All songs copyright by Brown's Mill Music/
WE Music Corp. ASCAP.

Produced by DON GALLUCCI

TIMBER is
JUDY ELLIOTT vocals
WARNER CHARLES DAVIS drums
ROGER JOHNSON electric and acoustic guitar
WAYNE BERRY vocals and bass, acoustic guitar
GEORGE CLINTON vocals and keyboards, recorders, autoharp
Horns on *Same Ole Story* and *Remember*: Trumpet—Roger, Trombone—George
Horn arrangements by George Clinton

Engineering BRIAN ROSS-MYRING, assisted by Tom Hummer
Recorded at Elektra Sound Recorders, Los Angeles
Production Supervisor JAC HOLZMAN
Cover Photo LEONARD HEICKLEN Back Cover Photo HERB GREEN
Cover Design ROBERT L. HEIMALL
Thank you Ovie Thank you RUSS MILLER

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Lyrics/Poster Enclosed

SIDE 1

CAVALCADE OF BANDS

Lee's Summit, Missouri

Conductors, Keith House, Bill Van Pelt

1. 5th GRADE BAND
   - THE VICTORS
   - SOUTHERN ROSES
   - AWAY WE GO
   - TWO WALTZ MELODIES
   - COLORADO TRAIL

mfg. by Century RECORDS

HIGH FIDELITY
28706

2. 6th GRADE BAND
   - OUR DIRECTOR
   - NEW COLONIAL
   - ON TOP OF OLD SMOKEY VARIATION
   - FATHER OF VICTORY
3. 7th GRADE BAND
   - EXCERPTS FROM "DIE MEISTERSINGER" Wagner
4. 8th GRADE BAND
   - SWAN LAKE BALLET - Tchaikowsky
5. 9th GRADE BAND
   - THE FOOTLIFTER - Fillmore

33 1/3

SIDE 2

CAVALCADE OF BANDS

Lee's Summit, Missouri
High School Band—Keith House, Conductor

mfg. by Century RECORDS

HIGH FIDELITY
28706

1. THE SCREAMER - Fred Jewell
2. MAN OF LA MANCHA - Mitch Leigh
3. DANZA ALLEGRE - James Burke
   (Mike Metheny-Trumpet Soloist)
4. BALLET PARISIEN - Jacques Offenbach
   OVERTURE
   VALSE
   GALOP
   VALSE
   FINALE
5. BY LAND AND SEA - Kenneth Alford

33 1/3

Gone Clear

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SIDE A
33 1/3 rpm

GCLP 0407
Made in USA

1. **Rebel Princess/Daddy Rings & Despret - LAST NIGHT**
   H.Browne, A.Tucker, N.Roberts, E.Dwyer
2. **Ninja Man - SIX MILLION DOLLAR MAN COMING**
   D.Ballentine, H.Browne
3. **Lady G - DON'T SETTLE FOR LESS**
   J.Fyffe, M.Miller, D.Thompson, L.Dixon
4. **J.C. Lodge - SEX APPEAL**
   M. Reynolds, J.Lodge
5. **Gregory Issacs - TEMPORARY LOVER**
   M.Reynolds

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Augustus "GUSSIE" Clarke

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MUSIC WORKS 1997 SELECTIONS

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SIDE B
33 1/3 rpm

GCLP 0407
Made in USA

6. Daddy Rings - PRESSURE DEM
D.Thompson, E.Dwyer

7. Rebel Princess & Shaka Shamba - OH WHAT A FEELING
M.Bennett, D.Shaw

8. Freddie McGregor - WE NO FRAID
H.Lindo, R.Lyn, H.Browne

9. Pinchers - YOU LIE
D. Thompson, M.Miller, D.Dennis, R.Lyn

10. Hugh Jay - THE SWEETER YOU TREAT HER
D.Thompson, H.Bookall

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Tao Records

"The Fisherman" I Have Been To The Mountain

Produced by Thomas Griep

SIDE 1
Blue Raccoon Music ASCAP

1. In A Mansion
(Thomas Griep)
2. Near The Cross
(F. Crosby/W.H. Doane)
3. Everytime I Feel The Spirit
(Negro Spritual)
4. Home In The Hills
(Thomas Griep)
5. What A Freind
(J. Scriven/C.C. Converse)

Tao Records
"The Fisherman" I Have Been To The Mountain

Produced by Thomas Griep

SIDE 2
Blue Raccoon Music ASCAP



1. **There's A Reason**
(Thomas Griep)
2. **Nobody Knows**
(Negro Spiritual)
3. **Beloved**
(Rainbow Johnson)
4. **What Good Would It Do**
(Thomas Griep)
5. **His Eye Is On The Sparrow**
(C. Martin/C. Gabriel)
6. **Life's For The Living**
(Thomas Griep)

JAZZ & BLUES

APOLO RECORDS

mascaró,23 tel,2366169
barcelona.32

STEREO

J&B-6.019

Cara A

SGAE
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España por
Sonic, S. A.
Nápoles, 8
Barberá del Vallés

BILL EVANS

"FESTIVAL DE MONTREUX"

1. INTRODUCCION
2. VERY EARLY 5:10
3. ALFIE 5:05
4. 34 SKIDOO 5:20

Editor: A. Fàbregues

JAZZ &
BLUES

APOLO
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STEREO
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reproducción

BILL EVANS
"FESTIVAL DE MONTREUX"

1. HOW MY HEART SINGS 3:55
2. ISRAEL 4:08
3. I HEAR A RHAPSODY 5:30
4. PERL'S SCOPE 5:30

Editor: A. Fàbregues


THIRD STORY RECORDS©
Gertrude Live at La Terrasse
A
Stereo LP
33 1/3 RPM
JW 3400A
Produced by
John Wicks
Sweet Georgia Brown (2:18) La Terrasse Rag (2:42) Dark Town Strutters Ball (2:42) Up the Lazy River (:52) Near You (:36) Slow and Easy (1:37) Stumbling (1:42) Hindustan (:29) I Can't Give You Anything But Love (1:30) Sweet Sue (1:09) St. Louis Blues (2:28) Sit Right Down and Write Myself a Letter (1:59) It Had To Be You (1:22)
℗ 1980 • THIRD STORY RECORDS, INC. PHILADELPHIA, PA 19104 • MADE IN U.S.A. •


THIRD STORY RECORDS©
Gertrude Live at La Terrasse
B
Stereo LP
33 1/3 RPM
JW 3400B
Produced by
John Wicks
It's Been A Long, Long Time (1:16) I've Got Rhythm (1:30)
A Little Bit Independent (1:34) Chinatown (1:15) Stardust (1:36)
What Will I do (1:30) You Ought To Be In Pictures (2:05) Believe It,
Beloved (1:45) Neighbors (1:38) You Brought A New Kind of Love
to Me (1:30) Mean, Mean Mama (1:38) Bill (1:42) Tea for Two (2:28)
℗ 1980 • THIRD STORY RECORDS INC PHILADELPHIA PA 19104 • MADE IN U.S.A.


Run Wild
GOIN' GOIN' GONE
33 1/3 RPM
STEREO
SIDE 1
RW-200 A
1. TROUBLE 2:21*
(Beeker & Goodfriend)
2. SO MUCH FUN 3:33*
(Beeker & Goodfriend)
3. HONKY TONK DOWNSTAIRS 2:06
(Frazier)
*Blue Twang Music- BMI
℗1987 Run Wild Records • P.O. Box 23078 Alexandria, VA 22304 • U.S.A. • All RightsReserved

Run Wild

GOIN' GOIN' GONE

33 1/3 RPM
STEREO

SIDE 2
RW-200 B

4. I'M SHAKIN' 3:02*
(Goodfriend)
5. WARM BEER, COLD WOMEN
AND A BROKEN HEART 2:38*
(Goodfriend)
6. LIGHTS OUT 1:49
(Rebennack)
*Blue Twang Music- BMI

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CONTEMPORARY RECORDS
THE SEANCE
Hampton Hawes
OLEO
Sonny Rollins
EASY STREET
Alan Rankin Jones
S7621
STEREO
Side 1
(LKS 277)
The Seance
Hampton Hawes Trio
HAMPTON HAWES, piano
RED MITCHELL, bass
DONALD BAILEY, drums


CONTEMPORARY RECORDS
SUDDENLY I THOUGHT OF YOU
Hampton Hawes
FOR HEAVEN'S SAKE
D. Meyer, E. Bretton & S. Edwards
MY ROMANCE
Richard Rodgers & Lorenz Hart
S7621
STEREO
Side 2
(LKS 278)
The Seance
Hampton Hawes Trio
HAMPTON HAWES, piano
RED MITCHELL, bass
DONALD BAILEY, drums

AC/DC

RECORDS



C - 002

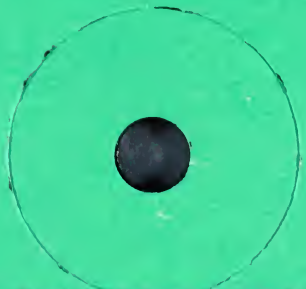
SIDE A

1. BREAKING IN NEW YORK
Vocal
TONY RICARDO
2. BREAKING IN NEW YORK
Version

Produced by M. Chanka
Brooklyn, New York

AC/DC

RECORDS



C - 002

SIDE B

1. FUNKY SOCA BEAT
(F.S.B./Earl Dopwell)

Produced by M. Chanka
Brooklyn, New York

CURSILLISTAS

"LES BICHES"



The Snake and the Motor
// Dirt.Palm.Line //
Toy Tone Yr Death //

SIDE A

TIME-LAG 046
LTFR 1201

Bag of Feathers // Aphra
Bones // Fawns into Does
// Burns Like White Suns
// Knotted Wrack //

2009

Both sides written by : Boom Bip))))))


I.E.X


polydor
ABBA
Side 1
859 789-1
33 1/3 RPM
DANCING QUEEN
(3:49)
(B. Anderson/B. Ulvaeus/S. Anderson)
Produced by Benny Andersson & Bjorn Ulvaeus
From the Polydor CD, Cassette & DCC 314 517 007-2/4/5-"Gold"
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Polydor
ABBA
Side 2
859 789-1
33 1/3 RPM
TAKE A CHANCE ON ME
(4:01)
(B. Andersson/B. Ulvaeus)
Produced by Benny Andersson & Bjorn Ulvaeus
From the Polydor CD, Cassette & DCC 314 517 007-2/4/5-"Gold"
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PROFILE™
MR. MAGIC'S RAP ATTACK
VOLUME 3
STEREO
SIDE ONE
33⅓ RPM
PRO-1249A
1. CINDERFELLA DANA DANE 5:24
DANA DANE
(D. McCleese-H. Azor) Protoons, Inc./Turn Out Brothers Publishing/ASCAP
℗1987 Profile Records, Inc.
2. GET DOWN 5:40
DEREK B
(D. Boland) Protoons, Inc./ASCAP
℗1987 Music of Life (UK)
3. TRAMP 3:29
SALT-N-PEPA
(Fulsom-McCracklin) Modern Music/BMI
℗1987 Next Plateau Records, Inc.
Manufactured and Distributed by PROFILE RECORDS INC. 740 Broadway, New York, N.Y. 10003


PROFILE™
MR. MAGIC'S RAP ATTACK
VOLUME 3
STEREO
SIDE TWO
33⅓ RPM
PRO-1249B
1. I AIN'T NO JOKE
ERIC B. & RAKIM
(Eric B. & Rakim) Robert Hill Music/BMI
℗1987 Island Records, Inc.
3:54
2. BOOMIN' IT
SURF M.C.'S
(P. Rodriguez-S. Roberts) Protoons, Inc./Yeah Right Music/Cali-For-Ya Music/D-Minus Music/ASCAP
℗1987 Profile Records, Inc.
4:26
3. HEY LOVE
KING SUN-D MOËT
(Sun Born) Promuse, Inc./Robert Hill Music/BMI
℗1987 Profile Records, Inc.
6:05
Manufactured and Distributed by PROFILE RECORDS, INC., 740 Broadway, New York, N.Y. 10003


PROFILE™
MR. MAGIC'S RAP ATTACK
VOLUME 3
STEREO
SIDE THREE
33⅓ RPM
PRO-1249C
1. YOU BE ILLIN' (REMIX) 3:30
RUN-D.M.C.
(J. Simmons-J. Mizell-R. White) Protoons, Inc./
Rush-Groove/ASCAP
℗1986 Profile Records, Inc.
2. NEW GENERATION 4:42
THE CLASSICAL TWO
(Rivers-Smith) Willesden Music, Inc./BMI
℗1987 Zomba Productions Ltd.
3. IT'S LIKE THAT Y'ALL 4:57
SWEET TEE
(T. Jackson-Finger Prints) Protoons, Inc./Turn Out
Brothers Publishing/ASCAP
℗1987 Profile Records, Inc.
Manufactured and Distributed by PROFILE RECORDS, INC. 740 Broadway, New York, N.Y. 10003

PROFILE™

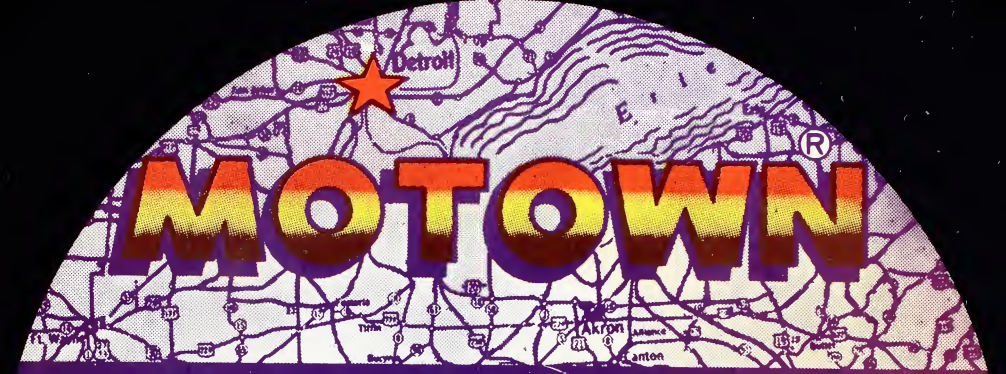
MR. MAGIC'S RAP ATTACK
VOLUME 3

STEREO
SIDE FOUR
33⅓ RPM

PRO-1249D

1. **IT'S MY THING** — 5:50
   EPEE MD
   (E. Sermon-P. Smith) Beach House Music/ASCAP
   ℗ 1987 Fresh Records
2. **HOW YA LIKE ME NOW** — 4:40
   SPYDER-D (FEATURING DJ DOC)
   (D. Hughes) Promuse, Inc./Spydo Music/BMI
   ℗ 1987 Profile Records, Inc.
3. **HAVE A NICE DAY** — 5:13
   ROXANNE SHANTÉ
   (M. Williams-A. Hardy) Cold Chillin' Music/Marley Marl Intl./ASCAP
   ℗ 1987 Cold Chillin' Records, Inc.

Manufactured and Distributed by PROFILE RECORDS, INC. 740 Broadway, New York, N.Y. 10003



"LET'S GET IT ON"
MARVIN GAYE

"MOTOWN CLASSIC VINYL"

2834MLA

2834ML
Side One

1. LET'S GET IT ON (M. Gaye, E. Townsend) 4:44
2. PLEASE DON'T STAY (ONCE YOU GO AWAY) (M. Gaye, E. Townsend) 3:32
3. IF I SHOULD DIE TONIGHT (M. Gaye, E. Townsend) 3:57
4. KEEP GETTIN' IT ON (M. Gaye, E. Townsend) 3:12

PRODUCED BY
MARVIN GAYE & ED TOWNSEND

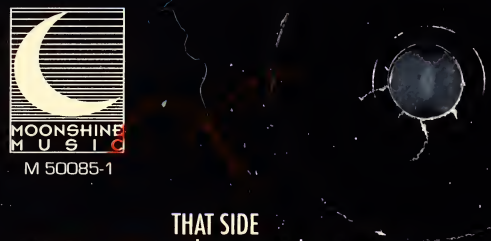
Motown Record Corporation Distributed in the United States by MCA Distributing, Inc.


Detroit
MOTOWN
Akron
Canton
"LET'S GET IT ON"
MARVIN GAYE
2834MLB
"MOTOWN CLASSIC VINYL"
2834ML
Side Two
1. COME GET TO THIS (M. Gaye) 2:40
2. DISTANT LOVER (M. Gaye, G. Fuqua, S. Greene) 4:15
3. YOU SURE LOVE TO BALL (M. Gaye) 4:43
4. JUST TO KEEP YOU SATISFIED (M. Gaye, A. Gaye, E. Stover) 4:35
PRODUCED BY
MARVIN GAYE
Motown Record Corporation
Distributed in the United States by MCA Distributing, Inc.

7 5477-50085-1 7

HARTHOUSE
AMERICA

A TASTE OF HARD TRANCE



MOONSHINE MUSIC

M 50085-1

33 RPM

THAT SIDE

1. ARPEGGIATORS - "The Spirit Makes You Move"
(Wedel/Adler/Dewald) Vocals- Maiki
2. HARDFLOOR - "Acperience III"
(Oliver Bondizio/Ramon Zenker)
3. FUTURHYTHM - "Red Heat"
(Moony Jonzon & Cosmic Baby)

THIS SIDE

1. BARBARELLA - "Barbarella 1"
(Sven Vath/R. Hilddenbeutel)
2. ARPEGGIATORS - "Trancemission"
(Wedel/Adler/Dewald) Vocals- Maiki
3. SPICELAB - "Wierdo"
(Oliver Lieb)

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DESKEE

DANCE, DANCE

REMIX

BY TONY HUMPHRIES

2692-1-RDAB

LAUGHTER IS BEAUTIFUL

BCR 2-X - A

Side 1

1. Flip Wilson (Columbus) 6:58
2. Bill Cosby (Toothache) 4:13
3. Richard Pryor 3:30
4. Skillet & Leroy 4:10

© 1976

American Consumer, 54 Wilton Road, Westport, Conn. 06880

LAUGHTER IS BEAUTIFUL

BCR 2-X - B

Side 2

1.	Dick Gregory	2:08
2.	Wildman Steve	5:00
3.	Moms Mabley	5:00
4.	Mantan Moreland	4:47
5.	Redd Foxx	3:28

℗ 1976

American Consumer, 54 Wilton Road, Westport, Conn. 06880

LAUGHTER IS BEAUTIFUL

BCR 2-Y - A

Side 1

1.	Bill Cosby (Drivin' - San Francisco)	3:47
2.	Moms Mabley	2:50
3.	Redd Foxx	3:55
4.	Mantan Moreland	5:10

℗ 1976

American Consumer, 54 Wilton Road, Westport, Conn. 06880

LAUGHTER IS BEAUTIFUL

BCR 2-Y - B

Side 2

1.	Flip Wilson (David & Goliath)	5:32
2.	Skillet & Leroy	3:48
3.	Dick Gregory	5:13
4.	Richard Pryor	4:25

℗ 1976

American Consumer, 54 Wilton Road, Westport, Conn. 06880

MAINSTREAM

* TRADE MARK OF RED LION PRODUCTIONS, LTD. INC

D.J.
COPY
NOT FOR SALE



A RED LION
PRODUCTION

MRL 800
Side 1
RECORD 1

STEREO
Master No.
MRL 800 A-S
℗ 1973 Mainstream Records

CARMEN McRAE
ALIVE!

1. **SOMETIMES I'M HAPPY 2:25**
   (Caesar-Youmans: WB Music ASCAP)
2. **DON'T EXPLAIN 2:45**
   (Holiday-Herzog: Northern Music ASCAP)
3. **WOMAN TALK 3:46**
   (Brahms-Scott: Hampshire House ASCAP)
4. **KICK OFF YOUR SHOES 2:15**
   (Coleman-Grand: Northern Music ASCAP)
5. **THE SHADOW OF YOUR SMILE 2:50**
   (Mandel-Webster: Miller Music ASCAP)
6. **THE SWEETEST SOUNDS 2:01**
   (R. Rodgers: MCA Music ASCAP)

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D. J.
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NOT FOR SALE



A RED LION
PRODUCTION

MRL 800
Side 2
RECORD 1

STEREO
Master No.
MRL 800 B-S
℗ 1973 Mainstream Records

CARMEN McRAE
ALIVE!

1. **WHERE WOULD YOU BE WITHOUT ME 2:35**
   (Bricusse-Newley: Musical Comedy Prod. BMI)
2. **FEELIN' GOOD 4:30**
   (Bricusse-Newley: Musical Comedy Prod. BMI)
3. **RUN, RUN, RUN 2:12**
   (Freeman-Reisner: Encore Music BMI)
4. **NO MORE 3:19**
   (Russel-Camarata: Harrison Music ASCAP)
5. **LOOK AT THAT FACE 5:03**
   (Bricusse-Newley: Musical Comedy Prod. BMI)
6. **I WISH I WERE IN LOVE AGAIN 1:35**
   (Rodgers-Hart: Chappell & Co. ASCAP)

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D.J.
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NOT FOR SALE
A RED LION
PRODUCTION
MRL 800
Side 1
RECORD 2
STEREO
Master No.
MRL 800 C-S
℗ 1973 Mainstream
Records
CARMEN McRAE
ALIVE!
1. YOU BETTER GO NOW 2:15
(Reicher-Graham: Chappell & Co. ASCAP)
2. LOVE FOR SALE 7:15
(Cole Porter: WB Music ASCAP)
3. IF I COULD BE WITH YOU ONE HOUR TONIGHT 3:45
(Johnson-Creamer: WB Music ASCAP)
4. MISS BROWN TO YOU 2:57
(Robin-Whiting-Rainger: Famous ASCAP)
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MAINSTREAM

D.J.
COPY
NOT FOR SALE



A RED LION PRODUCTION

* TRADE MARK OF RED LION PRODUCTIONS, LTD., INC.

MRL 800
Side 2
RECORD 2

STEREO
Master No.
MRL 800 D-S
℗ 1973 Mainstream Records

CARMEN McRAE
ALIVE!

1. **PERDIDO 2:50**
   (Tizol-Lensfelder-Drake: Tempo Music ASCAP)
2. **TOO CLOSE FOR COMFORT 3:03**
   (Bock-Holofcener-Weiss: Valando Music ASCAP)
3. **MIDNIGHT SUN 4:15**
   (Burke-Hampton: Crystal Music ASCAP)
4. **TRAVELING LIGHT 2:50**
   (Mundy-Young-Mercer: BVC Music ASCAP)
5. **LOVE IS HERE TO STAY 3:30**
   (Gershwin-Gershwin: Gershwin Pub. ASCAP)

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EDGE OF DRIFTING

BYRON SPRADLIN & CARL STANLEY

SIDE 1



33 1/3 rpm
STEREOPHONIC

1. IT IS TRUE (Spradlin) (Lexicon Music-ASCAP-2:55)
2. REFLECTIONS (Spradlin) (Lexicon Music-ASCAP-2:17)
3. EDGE OF DRIFTING (Spradlin) (Lexicon Music-ASCAP-2:38)
4. WALKIN' ALONG (Spradlin) (Lexicon Music-ASCAP-2:58)
5. WHO'D BE WORRYIN' (Spradlin) (Lexicon Music-ASCAP-3:00)

LS-5559-LP
(SZB - 3688)

LEXICON MUSIC, INC. WACO, TEXAS

EDGE OF DRIFTING

BYRON SPRADLIN & CARL STANLEY

SIDE 2



33 1/3 rpm
STEREOPHONIC

1. JESUS ISN'T LOST (Spradlin) (Lexicon Music-ASCAP-2:16)
2. WITH ALL MY HEART (Spradlin) (Lexicon Music-ASCAP-4:02)
3. I HAVE COME TO YOU (Spradlin) (Lexicon Music-ASCAP-2:57)
4. PSALM 139 (Spradlin) (Lexicon Music-ASCAP-3:19)
5. TEMPORARY FEELING (Spradlin) (Lexicon Music-ASCAP-3:11)

LS-5559-LP
(SZB - 3689)

LEXICON MUSIC, INC. WACO, TEXAS

54319-1013-1

Side One

EV-VA

"Do The Right Thing"

(Don't Do Me Wrong)

"Do The Right Thing" – Written by Ru-Paul Charles, Jimmy Harry & Nick Martinelli
Published by Ru-Paul Charles Music (SESAC) • Whorga Music Inc. (ASCAP) • Nick Martinelli Music (ASCAP)

From their forthcoming album
"Love & Dance For EV-VA"



Produced by Curt Victor Bryant

1. "Do The Right Thing" (Extended House Mix featuring Ru-Paul) 5:51
2. "Do The Right Thing" (House Mix featuring Ru-Paul – Radio Edit) 3:37



Gator Records
11077 Biscayne Blvd., Ste. 100
Miami, FL 333161
305-893-9514



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54319-1013-1

Side Two

EV-VA

"Do The Right Thing"

(Don't Do Me Wrong)

"Do The Right Thing" – Written by Ru-Paul Charles, Jimmy Harry & Nick Martinelli
Published by Ru-Paul Charles Music (SESAC) • Whorga Music Inc. (ASCAP) • Nick Martinelli Music (ASCAP)

From their forthcoming album
"Love & Dance For EV-VA"



Produced by Larry D

1."Do The Right Thing" (D-Tour Club Mix featuring Ru-Paul) 4:54

2."Do The Right Thing" (Album Version featuring Ru-Paul) 4:07



Big Mouth Records™

Gator Records
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Miami, FL 333161
305-893-9514



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HAHNEMANN

medi disc

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NUMBER TEN

Depression In General Practice

PSYCHODYNAMICS
JOSEPH SLAP, M.D.

CLINICAL MANIFESTATIONS
JOHN H. NODINE, M.D.

PHARMACOLOGY OF ANTIDEPRESSANT DRUGS
PETER SIEGLER, M.D.

DRUGS VERSUS PSYCHOTHERAPY
ROMAN DYKYJ, M.D.

MD-1065-A

HAHNEMANN

medi disc

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NUMBER TEN

Depression In General Practice

QUESTION AND ANSWER

SESSION

MD-1065-B

KOI 91068-1

D&G DOMBROWSKI & GLASKER ENTERTAINMENT GROUP

R.C.

SIDE A
STEREO
33 1/3 RPM



www.boshog.com

SLO BURN

1. Final (3:39)
2. Instrumental (3:45)

Written by R.C. for Koin Productions
Robin Lyle, Thomas Lyle
Produced by R.C. & Robin Lyle
Executive Producer
Arnold "Sugar" Glasker

Manufactured & Distributed by Dombrow Ski & Grasker Ent. Group (323) 789-6889

KOI 91068-1

D&G DOMBROWSKI & GLASKER ENTERTAINMENT GROUP

R.C.

SIDE B
STEREO
33 1/3 RPM



www.boshog.com

SLO BURN

1. TV (3:39)
2. Acapella (3:39)

Written by R.C. for Koin Productions
Robin Lyle, Thomas Lyle
Produced by R.C. & Robin Lyle
Executive Producer
Arnold "Sugar" Glasker

Manufactured & Distributed by Dombrow Ski & Grasker Ent. Group (323) 789-6889

Manufactured and Distributed by Ground Level Distribution, 629 Sonora Ave., Glendale, Ca 91201, 1-818-550-9860

BOBBY ILL'S

(From their forthcoming ILLFIGGA/HMBC Record's LP, "HATED BY MANY, LOVED BY FEW AND FEARED BY ALL")







SIDE A

ILLFIGGA Publishing (ASCAP)

MY FAVORITE SONG

(Written by: R. Turner, K. Delts)

Produced & Arranged by: Gladiator for Starvin Artist Productions

Recorded & Engineered at: Illfigga Studios

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BOBBY ILL'S

(From their forthcoming ILLFIGGA/HMBC Record's LP, "HATED BY MANY, LOVED BY FEW AND FEARED BY ALL")



SIDE B

ILLFIGGA Publishing (ASCAP)

MY FAVORITE SONG RADIO
MY FAVORITE SONG INSTRUMENTAL/HOOK
MY FAVORITE SONG ACAPELLA

(Written by: R. Turner, K. Delts)
Produced & Arranged by: Gladiator for Starvin Artist Productions
Recorded & Engineered at: Illfigga Studio

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WILKINS
"MUCHO DINERO"

2871-1-RLDJ
Side A



PROMOCION - PROHIBIDA SU VENTA
PROMOTIONAL USE ONLY

1. MUCHO DINERO-Techno Flamenco Mix (7:21)
(Music & Lyrics by: Nel Williams for Stein Music & Wilkins Music Corporation)
WILKINS MUSIC/ASCAP

2. MUCHO DINERO-Techno Flamenco Radio Edit (5:31)
(Music & Lyrics by: Nel Williams for Stein Music & Wilkins Music Corporation)
WILKINS MUSIC/ASCAP

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WILKINS
"MUCHO DINERO"

2871-1-RLDJ
Side B

PROMOCION - PROHIBIDA SU VENTA
PROMOTIONAL USE ONLY

1. IN GOD WE TRUST (4:13)
(Music & Lyrics by: Rodolfo Barreras for Lida Scoapl)
2. LUPITA-Extended Mix (3:14)
(Music & Lyrics by: Damaso Pérez Prado)
3. QUIEN SE TOMO TODO EL VINO-Album Mix (3:20)
(Music & Lyrics by: C. Jimenez, Jorge Cueto, L. Altamirano)
POLYGRAM/WILKINS MUSIC CORP/ASCAP
4. MUCHO DINERO-Album Mix (3:230)
(Music & Lyrics by: Nel Williams for Stein Music & Wilkins Music Corporation)
WILKINS MUSIC/ASCAP

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B.B. JEROME
& THE BANG GANG

STEREO
33 1/3 RPM

SIDE A
SPRO-577
(SPRO-577 A)

1) SHOCK ROCK 7" EDIT 3:47
2) SHOCK ROCK ENGLISH-FRENCH VERSION 3:47
3) SHOCK ROCK MAXI VERSION 5:00
4) SHOCK ROCK FREAK OUT VERSION 4:57

COMPOSED AND PRODUCED BY KOEN TILLIE/
DOMINIC SAS

℗ 1990 CREASTARS EUROPE
© 1990 EMI BELGIUM NV/SA

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LONNIE GORDON

STEREO
33 1/3 RPM

SIDE AA
SPRO-577
(SPRO-577 AA)

1) GONNA CATCH YOU (RADIO MIX) 3:46
2) GONNA CATCH YOU (ALTERNATE INTRO) 3:40
3) GONNA CATCH YOU (HOPEFUL MIX) 5:41
4) GONNA CATCH YOU (JAZZY HOT ITALIAN AFTERNOON MIX) 5:41

PRODUCED BY SEVEN INCH
WRITTEN, ARRANGED AND MIXED BY MIRKO LIMONI, VALERIO SEMPLICI AND DANIELE DAVOLI "DJ LELEWEL"

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THOSE WERE THE DAYS

GARY STEWART & DEAN DILLON

SIDE A
GD-0225-A
STEREO
33 1/3

1. SMOKIN' IN THE ROCKIES 4:41
(From The LP-MHL1-8602)

TMK(s) ® RCA CORP. Made In U.S.A.
℗ 1983 RCA Records



33⅓ R.P.M. STEREO

HIS MASTER'S VOICE

SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS

(AS.9121A)
℗ 1967

CSD. 3610

REC'D BY A.B.C. PARAMOUNT RECORDS INC. U.S.A.

1 1

EAST BROADWAY RUNDOWN

EAST BROADWAY RUN DOWN
(Rollins)

Mecolico. NCB

SONNY ROLLINS

MADE IN Gt. BRITAIN

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33⅓ R.P.M. STEREO

HIS MASTER'S VOICE

SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS

(AS.9121B)
℗ 1967

CSD. 3610

REC'D BY A.B.C. PARAMOUNT RECORDS INC. U.S.A.

2 2

EAST BROADWAY RUNDOWN

1. BLESSING IN DISGUISE (Rollins)
Mecolico. NCB

2. WE KISS IN A SHADOW (Rodgers—Hammerstein II)
Williamson Music. Chappell

SONNY ROLLINS

MADE IN Gt. BRITAIN

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NENGEH NENGEH

(Dwight Pinkney)

BROTHER DEE

BM - 013A

℗ 1986



Marketed by:
Blue Mountain Ent.
New York City
(718) 774-4045
(718) 756-0337

Produced by:
D. Pinkney



PRIVATE ENEMY
(Dwight Pinkney)

BROTHER DEE

BM - 013B
© ℗ 1986



Marketed by:
Blue Mountain Ent.
New York City
(718) 774-4045
(718) 756-0337

Produced by:
D. Pinkney



TOP RANK

Produced by:
E. J. Robinson
for Top Rank
Records Ltd.,
Montego Bay
Tel 952 1216

Made in Jamaica

DON'T STOP BUBBLE

(E.J. Robinson - D. Lindo)

SCREW DRIVER

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TOP RANK

Produced by:
E. J. Robinson
for Top Rank
Records Ltd.,
Montego Bay
Tel: 952-1216

Made in Jamaica

VERSION

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Come Together

1. Extended Club Mix (5.05)

2. Tribal Mix (5.05)

SIDE 1

LC 6350

33 rpm

GEMA
(Biem Countries)

ZYX 7495-12

(Joe Tucci)
Elite Streetsongs

ZYX MUSIC®

0 90204 30861 3

℗ 1994

MADE IN GERMANY

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COME TOGETHER

1. Magic US Mix (6.10)

2. Bongo Ruff Mix (5.05)

SIDE 2

LC 6350

33 rpm

GEMA
(Biem Countries)



ZYX 7495-12

(Joe Tucci)
Elite Streetsongs

ZYX MUSIC ®

0 90204 30861 3

℗ 1994

MADE IN GERMANY

northwest youngins



SIDE
33 1/3 RPM
sbc713-1





7 24472-1713-1 9

N.W. YOUNGINS ON THE MOVE 8:12
ROCK THIS PARTY 6:43

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410.880.6111

northwest youngins

B

S I D E
33 1/3 RPM
sbc713-1



RING ME ALONG 7:20
LET'S GET READY TO RUMBLE 6:35
ROCK THIS PARTY (INST.) 4:20

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JAM SOUNDS
RECORDS

'SUGAR' CAINES

Produced by: Cris Caines
Co-Produced by: Keith Richardson (Jam Sounds)
Arranged by: Charles Dougherty
Engineered by: Kevin Anthony 'Chic'

SIDE A
EC 125
33⅓ RPM



BAILE (Dance)

Cris (Sugar) Caines

Distributed by JAM SOUNDS
550 Flatbush Avenue
Brooklyn, N.Y. 11225
Phone: (718) 462-5100

JAM SOUNDS
RECORDS

'SUGAR' CAINES

Produced by: Cris Caines
Co-Produced by: Keith Richardson (Jam Sounds)
Arranged by: Charles Dougherty
Engineered by: Kevin Anthony 'Chic'

SIDE B
EC 125
33 1/3 RPM

BAILE
Disco Mix

Distributed by JAM SOUNDS
550 Flatbush Avenue
Brooklyn, N.Y. 11225
Phone: (718) 462-5100


KAMAL
RECORDS
TOP NOTCH (12" Single)
TOP NOTCH (12" Single)
SIDE 1 -TOP NOTCH (ALBUM EDIT)
(M.FAISON, J.BATTLE, M.BILLINGSLEY) ASCAP
PRODUCED BY: MOOK MARVELOUS
FOR BEAT FREAK ENT./FLOSSTEIN ENTERPRISES
RECORDED BY: FLOSSTEIN
MIXED BY: JACK BE AND YUSUF NADIR
2. TOP NOTCH (INTRUMENTAL)
SIDE 2 -IF YOU WANT IT (ALBUM EDIT)
THE INCREDIBLE JUGGA feat. DOLLFACE
(M.BILLINGSLEY AND T. JONES) ASCAP
PRODUCED BY: BOY CHEEBA
RECORDED BY: FLOSSTEIN
PRO TOOLS PROGRAMED BY: FLOSSTEIN
MIXED BY: YUSUF NADIR AND JACK BE
2. EYES WIDE SHUT (METAPHOR)
(J.BATTLE) ASCAP
PRODUCED BY: JACK BE
RECORDED BY: FLOSSTEIN
MIXED BY: JACK BE
RECORDED AND MIXED AT: PERFECT PAIR STUDIOS. EAST ORANGE, NJ
PUBLISHING BY: STRONG LANGUAGE PUBLISHING (ASCAP)
ART DIRECTION BY: RODINI ALMONACY FOR rO-Dee-nee GRAFX
A&R DIRECTION: YUSUF NADIR
*TAKEN FROM THE FORTHCOMING KAMAL RECORDS ALBUM:
"THE MOVEMENT"
EXECUTIVE PRODUCER: YUSUF "BIG YU" NADIR
℗2001. KAMAL RECORDS INC.
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KAMAL RECORDS INC.
226 COMMERCE PLACE
ELIZABETH, NJ 07206
PHONE: 908-820-9072
FAX: 908-820-9073
MILLENNIUM MUSIC

KAMAL

RECORDS



MAJOR HARRIS

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EXECUTIVE PRODUCERS:
COURTNEY MUTSCHLER
JOEY LATTANZI
LELAND LOTT

PRODUCED BY:
MAJOR HARRIS
MICHAEL GOSNELL

SIDE A STEREO

D.A.L. 101
33 1/3 RPM
TIME: 3:27

"GIRL OF MY DREAMS"

(James Ingram/Major Harris)

ONE LOVE (BMI)/JUNGLE JAM(BMI/
LATTANZI MUSIC (ASCAP)

RECORDED AT:
D.A.L. RECORDING STUDIO

D.A.L. INTERNATIONAL RECORDS-16 S. CENTRE ST.-MERCHANTVILLE, N.J.-08109-(609)665-9680



MAJOR HARRIS

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EXECUTIVE PRODUCERS:
COURTNEY MUTSCHLER
JOEY LATTANZI
LELAND LOTT

PRODUCED BY:
MAJOR HARRIS
ANDREW LALASIS

SIDE B STEREO

D.A.L. 101
33 1/3 RPM
TIME: 4:55

"REDISCOVER"

(Tom Glenn/Beth Glenn)

ONE LOVE (BMI)/LATTANZI MUSIC (ASCAP)/
BEAR MAN (BMI)/MAJOR GLENN SONGS (BMI)

RECORDED AT:
D.A.L. RECORDING STUDIO

D.A.L. INTERNATIONAL RECORDS-16 S CENTRE ST-MERCHANTVILLE, N.J.-08109-(609)665-9680

ORIGINAL MASTER RECORDINGS™

STEVE BACH

SPECIAL 12 INCH FOR RADIO

FROM THE CAFE LP (CAFE L-736) **ZERO GRAVITY**

SIDE A: BABY, IT'S YOU (3:42)
SUGGESTED CUT FOR URBAN & A/C RADIO

SIDE B: HOMETOWN GIRL (4.45)
SUGGESTED CUT FOR A/C AND JAZZ RADIO

Cafe T.M. RECORDS

NOT FOR SALE


Cafe TM
RECORDS
STEVE BACH
"BABY IT'S YOU" 3:42
Featuring vocalist Don Level
Side A
CAFE 12-736
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CAFE RECORDS
Arranged by Steve Bach.
Written by Bacharach/David/Williams (Doli Music/UA Music Inc. ASCAP)
From the CAFE release Zero Gravity (L-736) by Steve Bach. Also available on cassette & compact disc. Manufactured and marketed by MFSL, Inc., 1260 Holm Rd. Petaluma, CA 94952
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Cafe™
RECORDS
STEVE BACH
"HOMETOWN GIRL" 4:45
Side B
CAFE 12-736
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Written and arranged by Steve Bach (Bach to Bach Music, ASCAP)
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itchy palms recordings
side a
baby paw
e.p. single
1. weekend
clean 4:31
2. don't matter to me
featuring danny boy
main clean 3:46
a cappella 3:45
instrumental 3:48
Executive Producer: Jamal W. & Todd C.
©℗ 2000 Itchy Palms Recordings
33.3 RPM STEREO • IPRVYL3


itchy palms recordings
side b
haterade
album version
1. way we roll
featuring lil beau
clean 4:10
instrumental 4:13
Executive Producer: Jamal W. & Todd C.
℗© 2000 Itchy Palms Recordings
33 1/3 RPM STEREO • IPRVYL3

BROCCOLI RABE®

"THE SOUND OF FAIRFIELD"

records

DHARMA SEDA

SHHH! THE BABY'S ASLEEP

DJ PAULIE/DRAGO REMIX 5:35



A

BPM
120



Written, arranged, produced:
Brian Drago/Dave Barron/Ed Stuart
Engineer: Brian Drago (Capt. Broc)
Executive Producer: Mark Berry
Manager: John Hogan Jr./Renow Group
Recorded: Broccoli Rabe Entertainment Complex
Publishers: Broccoli Music/ASCAP
Blue Kangaroo/ASCAP
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BROCCOLI RABE®

"THE SOUND OF FAIRFIELD"

records

DHARMA SEDA

SHHH! THE BABY'S ASLEEP

CLUB VERSION 5:40

RADIO VERSION 4:15



B

BPM
120



Written, arranged, produced:
Brian Drago/Dave Barron/Ed Stuart
Engineer: Brian Drago (Capt. Broc)
Executive Producer: Mark Berry
Manager: John Hogan Jr./Renew Group
Recorded: Broccoli Rabe Entertainment Complex
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Blue Kangaroo/ASCAP
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ARISTA

A

TEST PRESSING

WOMAN OF THE YEAR

KANDER - EBB

TITLE

ACT ONE

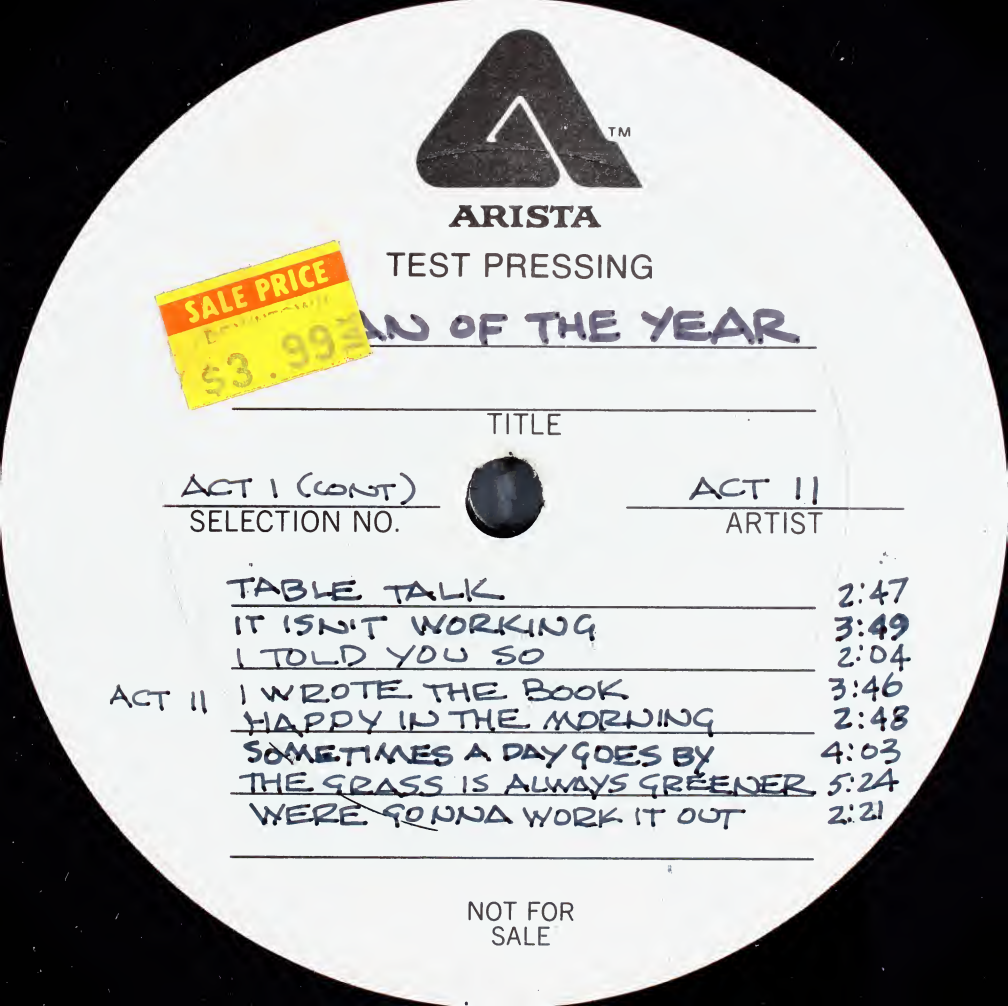
SELECTION NO.

LAUREN BACALL

ARTIST

OVERTURE	2:57
WOMAN OF THE YEAR	3:45
THE POKER GAME	2:26
SEE YOU IN THE FUNNY PAPERS	2:53
WHEN YOU'RE RIGHT; YOU'RE RIGHT	4:50
SHUT UP GERALD	1:16
SO WHAT ELSE NEW?	2:43
ONE OF THE BOYS	4:05

NOT FOR SALE


ARISTA
TEST PRESSING
SALE PRICE
$3.99
AN OF THE YEAR
TITLE
ACT I (CONT)
SELECTION NO.
ACT II
ARTIST
TABLE TALK 2:47
IT ISN'T WORKING 3:49
I TOLD YOU SO 2:04
ACT II I WROTE THE BOOK 3:46
HAPPY IN THE MORNING 2:48
SOMETIMES A DAY GOES BY 4:03
THE GRASS IS ALWAYS GREENER 5:24
WE'RE GONNA WORK IT OUT 2:21
NOT FOR
SALE

The $ocial Act



The Social Act

Produced By
Gary Loizzo

SIDE A

SR-A-001
45 RPM
4:27



LITTLE SALLY "O"

(Ellis Clark) Ellis Songs - BMI

℗ 1988 Social Records/"Why Me" Productions
2035 W. Wabansia, Chicago, IL 60647 USA
312-278-8511



The $ocial Act

SR-B-001
45 RPM
SIDE B



Produced By
Gary Loizzo

* Produced By
Ellis Clark &
Larry Sturm

1. BOOG-A-LOO *(4:47)* ***2. IN YOUR ARMS**** *(5:22)*

Both Selections (Words: Ellis Clark
Music: Ellis Clark & John Krenger) Ellis Songs BMI

℗ 1988 Social Records/"Why Me" Productions
2035 W. Wabansia,Chicago, IL 60647 USA
312-278-8511

Collectables

THE BEST OF THE CASTELLES

SIDE ONE

CLP-5002

SEND FOR FREE CATALOG



1. MY GIRL AWAITS ME
2. HEAVENLY FATHER
3. IF YOU WERE THE ONLY GIRL
4. THIS SILVER RING
5. BABY CAN'T YOU SEE
6. IT'S CHRISTMAS TIME
7. MY WEDDING DAY

COLLECTABLE RECORD CORP BOX 35 NARBERTH PA 19072


Collectables
THE BEST OF THE CASTELLES
SIDE TWO
CLP-5002
SEND FOR FREE CATALOG
8. DO YOU REMEMBER
9. MARCELLA
10. WONDER WHY
11. OVER A CUP OF COFFEE
12. I'M A FOOL TO CARE
13. OVER THE RAINBOW
14. SWEETNESS
COLLECTABLE RECORD CORP BOX 35 NARBERTH PA 19072





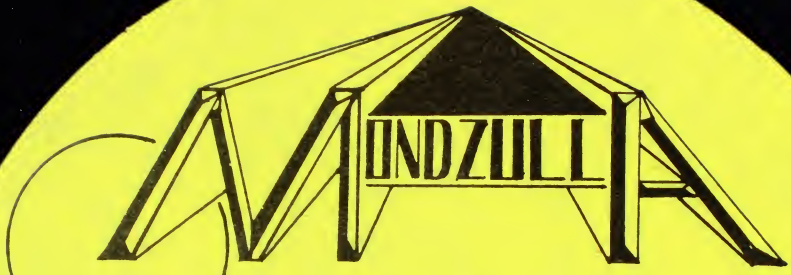
"A" SIDE

PRO cabana SPE

1. ONE SONG 4:10
(URB BROWN)
2. INSTRUMENTAL VERSION 4:50

Produced By: Paglo Douglas and
Winston Hammond.
Written By: Winston Hammond and
URB Brown.
Distributed By: Mondzulla
Productions

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"B" SIDE

PRO canada SDE

ONE SONG RAP 4:59
(INSPECTOR TED)

Produced By: Paglo Douglas and
Winston Hammond.

Distributed By: Mondzulla
Productions

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ZELMA DAVIS POWER

SIDE A

Twilite Club Dance Mix (10:20)

Acappella (3:15)

Remix produced by Junior Vasquez for House of Ellis Music
Written by: Edgard Jaudè & Curtis Richardson

BASH

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ZELMA DAVIS POWER

SIDE B

Junior's Radio Edit (3:39)
Junior's Radio Edit Instrumental (4:50)
Junior's Powerbeats (4:50)

Remix produced by Junior Vasquez for House of Ellis Music
Written by: Edgard Jaudè & Curtis Richardson

BASH

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嘹麗
LIMING RECORD
CARPENTERS
STEREO
LM-2423-A
1. RAINY DAYS AND MONDAYS
2. SATURDAY
3. LET ME BE THE ONE
4. (A PLACE TO) HIDEAWAY
5. FOR ALL WE KNOW
60. 7. 25 出版
LONG 33 1/3 PLAY
嘹麗唱片出版社 台北市建國北路二段八號 電話：五〇二〇四〇 嘹麗唱片出版事業登記證 局版臺業字第〇一二三號 第五十版 一九九五年 內版合格證 出版登記


鳴麗
LIMING RECORD
CARPENTERS
STEREO
LM-2423-B
1. SUPERSTAR
2. DRUSCILLA PENNY
3. ONE LOVE
4. BACHARACH/DAVID MEDLEY:
A. KNOWING WHEN TO LEAVE
B. MAKE IT EASY ON YOURSELF
5. SOMETIMES
60. 7. 25 出版
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鳴麗唱片出版事業登記證北市建字第四九五一(六五)號

Dr. Roy Anderson, Jr. & The Tyler Trio

671 A
STEREO

***1. THE LORD HAS DONE SO MUCH FOR ME
*2. ONLY GOD
***3. HE KNOWS WHAT TO DO FOR YOU
4. THIS IS A MEAN OLD WORLD
*5. O LORD, HAVE MERCY
6. THE BELLS

*Background Singers,
THE THREE STARS, Greenville, S.C.

Produced by Dr. Roy Anderson, Jr., & Prof. Booker Tyler, Jr. in Nashville, U.S.A.


Dr. Roy Anderson, Jr.
& The Tyler Trio
671 B
STEREO
*1. THAT'S WHY I LOVE HIM SO
***2. KEEP ON WALKING BY FAITH
3. PUT YOUR HAND IN THE HAND OF THE MAN
4. IF YOU JUST HOLD OUT
5. NEW BORN SOUL
*Background Singers,
THE THREE STARS, Greenville, S.C.
Produced by Dr. Roy Anderson, Jr., & Prof. Booker Tyler, Jr. in Nashville, U.S.A.

BCH

UP IN HARLEM



6 06491 73001 5

7300-1

AEC LABEL DEVELOPMENT

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UNENCUMBERED

SIDE A

Album Version
(4:21)

V-Dub
(4:52)

Madison 127th Street Records

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BCH

UP IN HARLEM

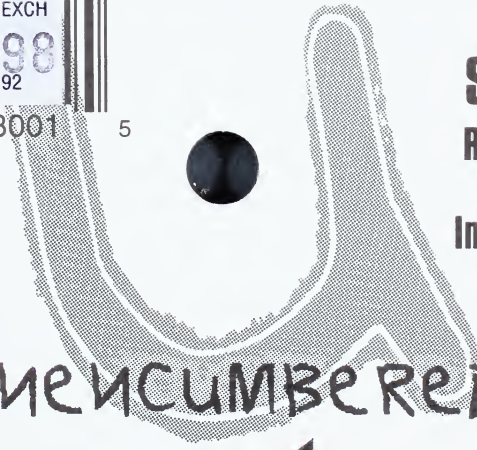
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$ .98
(215) 925-7892
6 06491 73001 5

7300-1

AEC LABEL DEVELOPMENT

SIDE B

Radio Edit
(3:45)
Instrumental
(4:25)



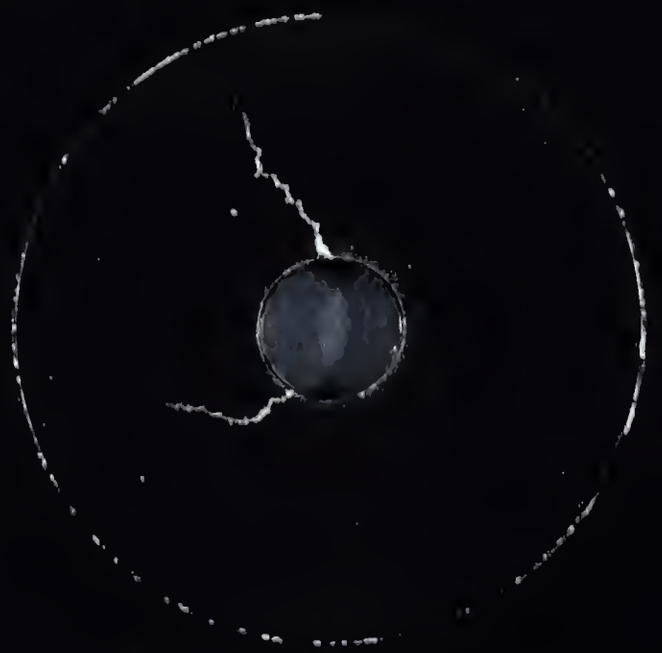
Madison 127th Street Records

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—E Trips
A1 E TRIPS — 4.52
— Produced \ Engineered \ Mixed by Benga
— Written by Benga \ EMI Music Publishing
— Tempa. LP010 \ Disc 1 \ Tempa.

– Out of Phaze
– The Cut



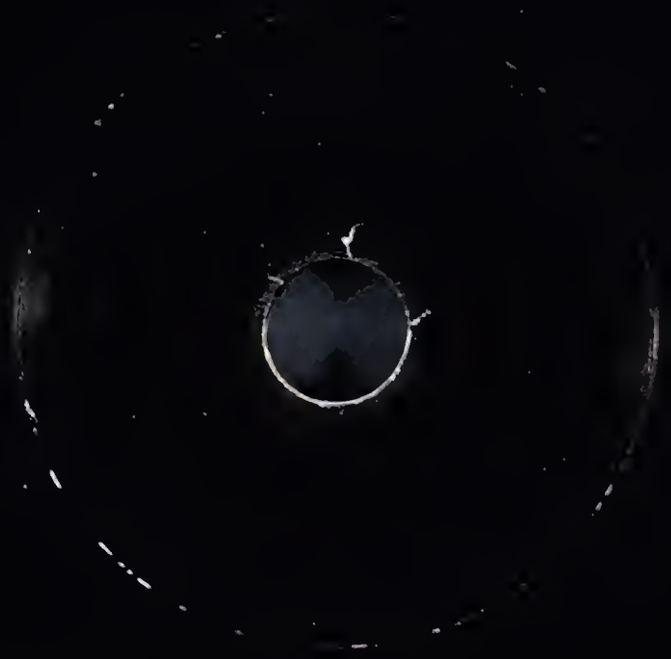
B1 OUT OF PHAZE – 4.41 \ B2 THE CUT – 4.49

– Produced \ Engineered \ Mixed by Benga
– Written by Benga \ EMI Music Publishing

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—Zero M2
C1 ZERO M2 — 4.16
— Produced \ Engineered \ Mixed by Benga
— Written by Benga \ EMI Music Publishing
— Tempa. LP010 \ Disc 2 \ Tempa.

— Air
— Z



D1 AIR – 4.11 \ D2 Z – 5.10

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— Written by Benga \ EMI Music Publishing

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MANO
PRODUCTIONS

A DASH OF
AXCENTS

MANO
ALBUM-101

SIDE 1
STEREO

1 - GREAT — SOME DAY
2 - TUXEDO JUNCTION
3 - SLAUGHTER ON TENTH AVENUE
4 - LA CUCARACHA — MALAGUENA
5 - I'VE GOT NEWS

MANO
PRODUCTIONS

A DASH OF
AXCENTS

MANO
ALBUM-101

SIDE 2
STEREO

1 - SOMETIMES I'M HAPPY
2 - INTRODUCE GROUP
3 - TIAJUANA BRASS
4 - ROCKABY
5 - HARBOR LIGHTS
6 - BILL BAILEY
7 - TIGER RAG

HELL OR RIGHT

33 1/3 RPM
STEREO A



I. It's Here (Album Version) feat. Lil' E
II. It's Here (Radio Edit) feat. Lil' E
III. It's Here (Instrumental)

written by: Santino and Temel for Hell or Right Entertainment
produced by: Edubb for NMC Productions, mix and mastered by: Buddhakai
recorded @ Tha P.I.T. Stop, NMC Studios, NJ www.thapitstop.com
contact: Hell or Right Entertainment:
732.207.5967 / 732.309.8285 / 732.713.1476
hellorright@hotmail.com www.hell-or-right.com

copyright 2001 Hell or Right Entertainment

HELL OR RIGHT

33 1/3 RPM
STEREO B



I. Hustler's Guidlines (Uncut Version)
II. Hustler's Guidelines (Radio Edit)
III. It's Here (Accapella)

written by: Santino and Temel for Hell or Right Entertainment
produced by: Dirty Lombardi for Double Blade Records,
recorded @ Tha P.I.T. Stop, NMC Studios, NJ www.thapitstop.com
contact: Hell or Right Entertainment:
732.207.5967 / 732.309.8285 / 732.713.1476
hellorright@hotmail.com www.hell-or-right.com

copyright 2001 Hell or Right Entertainment

"HANDS UP"

THE ULTIMATE PARTY DANCE SONG!!

Original and Updated Versions

183-445-135-1

NEXT PLATEAU RECORDS INC.

OTTAWAN

183-445-135-1
UP SIDE
33 1/3 RPM
Zagora/Bleu Blanc Rouge



HANDS UP (GIVE ME YOUR HEART)

(D. Vangarde/J. Kluger)

1. 1991 Tourist Remix (6:37)
2. 1991 Tourist Radio Edit (3:26)

PRODUCED BY DANIEL VANGARDE
Additional Production and Remix by Ralphie Dee and Lenny Dee
for Next Plateau Records, Inc.
Keyboard Programming and Engineered by Ben Nitze at Fibre Studios.
English Adaptation by N. Byl.
Licensed from Editions et Productions ZAGORA, France.
Mastered at Trutone Records.
Special Acknowledgement to Daniel Vangarde and Mac Quayle.
Special Thanks to Joe McGahan and DJ's Unlimited.
℗ © 1991 Next Plateau Records, Inc.

MANUFACTURED BY NEXT PLATEAU RECORDS, INC. 1650 BROADWAY, NEW YORK, N.Y. 10019

NEXT PLATEAU RECORDS INC.

OTTAWAN

183-445-135-1
HAND SIDE
33 1/3 RPM
Zagora/Bleu Blanc Rouge



1834-45135-1

HANDS UP (GIVE ME YOUR HEART)

(D. Vangarde/J. Kluger)

1. Original Version (4:50)

PRODUCED BY DANIEL VANGARDE
English Adaptation by N. Byl.
Licensed from Editions et Productions ZAGORA, France.
Mastered at Trutone Records.
Special Acknowledgement to Daniel Vangarde.
Special Thanks to Joe McGahan and DJ's Unlimited.
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LEO
RECORDS

TRIO REYNOSO

LP - 99
HI-FI

33⅓ R.P.M.
SIDE A

1. LA NENA, Merengue
   (Luis Kalaff)
2. EL CHEMISSE, Merengue
   (Domingo Reynoso)
3. EL PAPUJITO, Merengue
   (Derecho Reservado)
4. LA ESPINITA, Merengue
   (Juan Perez)
5. VIRGEN DE LA ALTAGRACIA, Merengue
   (Victor Suriel)

Santo Domingo, R. D.

LEO
RECORDS

TRIO REYNOSO

LP - 99
HI-FI

33⅓ R.P.M.
SIDE B

1. **LA LISA**, Merengue
   (Derecho Reservado)
2. **BAILA CONMIGO**, Merengue
   (Victor Suriel)
3. **LA MUJER SANTA**, Merengue
   (Derecho Reservado)
4. **LA MANO DE DIOS**, Merengue
   (J. A. Jimenez)
5. **MATAME CON TU CUCHILLA**, Merengue
   (Juan Perez)

Santo Domingo, R. D.

Ansonia

HIGH FIDELITY • UNBREAKABLE

LAS TRES GUITARRAS

(C. VALLADOLID-E. ULL-A. IRIZARRY)

ALP 1223

LADO 1
(RP-160)

1. **ROSARIO DE BESOS** — Bolero
   (F. Paredes Herrera)
2. **SOLO TU** — Vals
   (Javier González)
3. **DE HINOJOS** — Pasillo
   (N. E. Safadi)
4. **TU DUDA Y LA MIA** — Bolero
   (J. C. Villafuerte)
5. **COSAS DE LA VIDA** — Bolero
   (F. Palomino Galván)
6. **COMO LAS MARGARITAS** — Guaracha
   (H. Gentile-J. Rotulo)

MADE IN U. S. A.

Ansonia

HIGH FIDELITY • UNBREAKABLE

LAS TRES GUITARRAS

(C. VALLADOLID-E. ULL-A. IRIZARRY)

ALP 1223

LADO 2
(RP-161)

1. **SOMBRAS** — Pasillo
   (Carlos Brito)
2. **CAMINO A LA TRAICION** — Bolero
   (A. Ore'Lara)
3. **EL RELOJ DE MI VIDA** — Vals
   (L. Galvez Ronceres)
4. **UNA LIMOSNA DE AMOR** — Bolero
   (N. E. Safadi)
5. **BENDICELA SEÑOR** — Vals
   (Manuel Acosta H.)
6. **CORAZON DE PIEDRA** — Bolero
   (A. Ore'Lara)

MADE IN U. S. A.

Peerless

℗ 1977



"EL CAMPANEO"

Las Potranquitas del Norte

LPPU - 10036 "A"

1- EL CAMPANEO (Margarito Estrada) 2- CAMELIA Rodriguez (Salome Gutiérrez) 3- ARRASTRATE (Paquita Macías) 4- LA NARANJERA (Paquita Macías) 5- FARSANTE Y MENTIROSO (Paquita Macias).

MADE IN HIALEAH, FLA. U.S.A BY SUNSHINE RECORDS DIST. INC

Peerless

℗ 1977



"EL CAMPANEO"

Las Potranquitas del Norte

LPPU - 10036 "B"

1- EL CONQUISTON (Paquita Macias) 2- LLEVAME CONTIGO (Paquita Macías) 3- CAMINANDO Y LLORANDO (Celso I. Ortega) 4- LA PERRA PLACERA (O.P.) 5- POBRE NAVE (Sofia Vega)

MADE IN HIALEAH, FLA. U.S.A BY SUNSHINE RECORDS DIST. INC

DISCOS

COLONIA

MERENGUEANDO
con MIGUEL SANTANA Y SU CONJUNTO
ANTES TRIO VEGANO ARREMACHAO

CLP-2037
(1537-A)
HIGH FIDELITY



LADO A
33⅓ RPM

1—ARREMACHAO (M. Santana) Merengue Pambiche
2—NO SALGA A LA CALLE (M. Santana) Merengue
3—EL ENREDAO (M. Santana) Merengue Pambiche
4—MUJERES DE AMERICA (M. Santana) Merengue
5—NO ME TOQUE ALLI (M. Santana) Salve
6—TODAS ME GUSTAN A MI (M. Santana) Merengue

DISCOS

COLONIA

MERENGUEANDO
con MIGUEL SANTANA Y SU CONJUNTO
ANTES TRIO VEGANO ARREMACHAO

CLP-2037
(1537-B)
HIGH FIDELITY

LADO B
33⅓ RPM

1—CARABINE MENCIE (M. Santana) Carabine
2—DE LA CURVITA PA ALLA (M. Santana) Merengue
3—EL TERCER PICHON (M. Santana) Merengue Pambiche
4—YA SI ENCONTRE LA MUJER (M. Santana) Merengue
5—DOLORES LA MONA (M. Santana) Merengue Pambiche
6—QUE MANERA DE APRETAR (M. Santana) Merengue

Dial RECORD

FALTAN CINCO PA' LAS DOCE

ODILIO GONZALEZ

DSLP-1038
COMPATIBLE
STEREO

LADO A
33⅓ RPM

1. FALTAN CINCO PA' LAS DOCE - Suelto - D.R.
2. DEJAME UN PALMAR - Guaracha Jibara - P. Vazquez
3. EL MEJOR REGALO - Bolero - I. Santiago
4. NAVIDAD SIN ELLA - Bolero - N. Quintero
5. ESTAS NO LAS PASO AQUI - Guaracha Jibara - G. Melendez
6. DONDE ESTARAS EN ESTA NAVIDAD? - Bolero - Benito de Jesus

A PRODUCT OF DIAL RECORD CORP., N.Y.

Dial RECORD

FALTAN CINCO PA' LAS DOCE

ODILIO GONZALEZ

DSLP-1038
COMPATIBLE
STEREO

LADO B
33⅓ RPM

1. DEL CAMPO A LA CIUDAD - Guaracha Jibara - T. Romero
2. COSTUMBRE BORICUA - Guaracha Jibara - L. C. Tirado
3. CUANDO DEN LAS DOCE - Bolero - H. Hernandez
4. AMARGA NAVIDAD - Bolero-Ranchero - D.R.
5. DIAS DE FELICITAR - Guaracha Jibara - T. Romero
6. DESPEDIDA DE AÑO - Bolero - L. C. Tirado

A PRODUCT OF DIAL RECORD CORP., N.Y.

CHUCHO AVELLANET

ENTRE LOS DOS



LS 61023 A
SIDE 1
STEREO

1. ENTRE LOS DOS
2. COMO UN VOLCAN
3. QUISIERA REVIVIR
4. CUATRO CARTAS
5. SEGURO QUE TE OLVIDARE

Produced by Leroy Holmes
Arranged by Mandy Vizoso

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CHUCHO AVELLANET

ENTRE LOS DOS



LS 61023 B
SIDE 2
STEREO

1. LANDA DI CORAZON
2. COSA MUERTA
3. CUANDO TU VENDRAS
4. CUENTAME TUS PENAS
5. TE PUEDEN DEJAR

Produced by Leroy Holmes
Arranged by Mandy Vizoso

A DIVISION OF UNITED ARTISTS RECORDS, INC. • A TRANSAMERICA COMPANY • NEW YORK 19, N.Y. • MADE IN U.S.A.

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TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE _____

ACC'T POLYGRAM

TITLE "IT NEVER RAINS (IN SOUTHERN CALIFORNIA)-SINGLE VERSION

ARTIST TONY! TONI! TONE!

MTX. NO. PRO-885-1-AS

REC. NO. PRO-885-1


CBS/SONY
MASTERWORKS
45 RPM
R. STRAUSS
DON JUAN
master sound
DR
DIGITAL RECORDING
45
28AC 704
45 STEREO
SIDE A
℗ 1979 CBS, Inc.
JASRAC
THE CLEVELAND ORCHESTRA
LORIN MAAZEL, Conductor
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CBS SONY
MASTERWORKS
45 RPM
R. STRAUSS
TILL EULENSPIEGEL'S
MERRY PRANKS
master sound
DR DIGITAL RECORDING 45
28AC 704
45 STEREO
SIDE B
℗ 1979 CBS, Inc.
JASRAC
THE CLEVELAND ORCHESTRA
LORIN MAAZEL, Conductor
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THE COMMISSION ENT.

FEAT. ICE, J MAX, GORGEOUS, SLIM SLEEZ, SHANNA GAINES, & DNS

SIDE A
ABE001A



LIMITED EDITION

"Nasty Btch"**
1. Main – 3:05
2. Instrumental – 2:57
3. Acappella – 2:30

"Commission Coming"
1. Main – 3:00

FOR PROMOTIONAL USE ONLY | FOR BOOKING CALL: 804-358-6413



THE COMMISSION ENT.

FEAT. ICE, J MAX, & GORGEOUS

SIDE AA
ABE001AA

LIMITED EDITION

"Like It Like That"
1. Main – 3:31
2. Instrumental – 3:32
3. Acappella – 3:04

"Commission Coming"
1. Instrumental – 2:40

FOR PROMOTIONAL USE ONLY | FOR BOOKING CALL: 804-358-6413

Big Play Records, Inc.™

RAW ELEMENTS

Featuring MEN-AT-LARGE

Executive Producer: Michael D. Jackson for Big Play Records, Inc.

Heri's music management



SOLID DISCS

BPR002
Side One
33 1/2 RPM
STEREO

My Steez

1. Radio (4:38) 2. Full (4:38)

Written by C. Crew, A. Jones, D. Howard, D. Tolliver, R. Andrews, R. Harris
Published by 81 Music(BMI)/Jobete Music Co., Inc. (ASCAP)
Produced by D-Mixx & DJ D-Man for Big Play Entertainment, Inc.
Recorded at Prime Time Recording Studios, Ohio & Oz Recording Studios, Baltimore, MD
Recording Engineers: Tom Hannah, Mike Rippe
Mixing Engineer: Keston Wright
Mastered by Davis Kevin Grei at Mojo Studios, Baltimore, MD
Taken from the forthcoming album, The Core

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Big Play Records, Inc.™

RAW ELEMENTS

Executive Producer: Michael D. Jackson for Big Play Records, Inc.

Hen's music management

SOLID DISCS

BPR002
Side Two
33 1/2 RPM
STEREO

Thieveland

1. Radio (3:41) 2. Raw (4:09) 3. Instrumental (3:40)

Written by A. Jones, C. Crew
Published by 81 Music(BMI)
Produced by D-Mixx & Tricky for Big Play Entertainment, Inc.
Co-Produced by Raw Elements
Recorded and Mixed at Oz Recording Studios, Baltimore, MD
Recording Engineer: Mike Rippe
Mixing Engineer: Keston Wright
Mastered by Davis Kevin Grei at Mojo Studios, Baltimore, MD
Taken from the forthcoming album, The Core

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Accent
BEYOND THE REEF
BUDDY MERRILL
AND HIS
HAWAIIAN GUITARS
ST-93474
(ST 1-93474)
SIDE ONE
1. SEA BREEZE (Puamana) 2:02
(Hoffman-Manning-Aluli)
2. AKAKA FALLS 2:12
(Arr. & Adapted by Buddy Merrill)
3. PEARLY SHELLS (Pupu O Ewa) 1:53
(Edwards-Pober)
4. I'LL REMEMBER YOU 2:52
(Kui Lee)
5. PAGAN LOVE SONG 2:10
(Freed-Brown)
6. MOON OF MANAKOORA 3:05
(Loesser-Newman)
Mfd by
Capitol Records Inc
U S A


Accent
BEYOND THE REEF
BUDDY MERRILL
AND HIS
HAWAIIAN GUITARS
ST-93474
(ST2-93474)
SIDE TWO
1. BEYOND THE REEF 2:59
(Jack Pitman)
2. HAWAIIAN WEDDING SONG 2:33
(Hoffman-Manning-King)
3. LAHAINA LUNA 2:17
(Kui Lee)
4. HAWAIIAN WAR CHANT 1:55
(Noble-Freed)
5. LOVE SONG OF KALUA 1:56
(Ken Darby)
6. ALOHA OE 2:00
(Arr. & adapted by Buddy Merrill)
Mfd. by
Capitol Records Inc.
U S A


Catero™ Records
"Chameleon Cry"
ROBERTA VANDERVORT
CAT-002
(CAT-002-A)
Side 1
STEREO
(19:30)
© 1983 Catero Records Co.
1. LET ME LOVE YOU THAT MUCH 4:06
(Roberta Vandervort/Gary Remal)
2. I WILL SATISFY 4:08
(Roberta Vandervort/Martin Lund)
3. POST-WAR BABY BOUNCE 3:04
(Roberta Vandervort/Martin Lund)
4. GREAT BLUE HERON 4:37
(Roberta Vandervort/Martin Lund)
5. HEY NOW 3:35
(Roberta Vandervort/Martin Lund)
Pressing Made in West Germany
CATERO RECORDS CO., SAN CARLOS, CALIFORNIA


Catero™ Records
"Chameleon Cry"
ROBERTA VANDERVORT
CAT-002
(CAT-002-B)
Side 2
STEREO
(19:23)
©1983 Catero Records Co.
1. HUMAN RACE 2:45
(Roberta Vandervort/Ed Bogas)
2. ECHOES 4:06
(Roberta Vandervort/Martin Lund)
3. CHILD 4:50
(Roberta Vandervort/Martin Lund)
4. SPECIAL TO YOU 4:09
(Roberta Vandervort/Michael Silversher
5. CHAMELEON CRY 3:33
(Roberta Vandervort/Martin Lund)
Pressing Made in West Germany
CATERO RECORDS CO., SAN CARLOS, CALIFORNIA

TELE HOUSE

THE GREATEST OF JERRY VALE

STEREO
P 12197
P2 12196



RECORD 1
33 1/3 RPM
Side 1
AS 12197

JERRY VALE

1. Come Back To Sorrento (Torna A Surriento)
2. More (Theme From "Mondo Cane")
3. Born Free
4. Non Dimenticar (Don't Forget)
5. You Don't Know Me
6. Speak Softly Love
(Love Theme From "The Godfather")
7. Love Is A Many-Splendored Thing

℗ 1974 CBS INC.

TELE HOUSE INC.

TELE HOUSE

THE GREATEST OF JERRY VALE

STEREO
P 12197
P2 12196



RECORD 1
33 1/3 RPM
Side 2
BS 12197

JERRY VALE

1. Innamorata (Sweetheart)
2. What A Wonderful World
3. We've Only Just Begun
4. Anema E Core
5. You Belong To My Heart (Solamente Una Vez)
6. For Mama

℗ 1974 CBS INC.

TELE HOUSE INC.


TELE HOUSE
THE GREATEST OF JERRY VALE
STEREO
P 12198
P2 12196
RECORD 2
33 1 / 3 RPM
Side 1
AS 12198
JERRY VALE
1. 'O Sole Mio (My Sunshine)
2. You Don't Have To Say You Love Me
(Io Che Non Vivo Senza Te)
3. Have You Looked Into Your Heart
4. Spanish Eyes
5. Prima Donna
6. Dommage, Dommage (Too Bad, Too Bad)
7. And This Is My Beloved
(From "Kismet")
℗ 1974 CBS INC.
TELE HOUSE INC.

TELE HOUSE

THE GREATEST OF JERRY VALE

STEREO
P 12198
P2 12196



RECORD 2
33 1/3 RPM
Side 2
BS 12198

JERRY VALE

1. Pretend You Don't See Her
2. I Can't Get You Out Of My Heart
(Ti Amo - Ti Voglio Amor)
3. Lover's Roulette
4. Go Chase A Moonbeam
5. Where Were You When I Needed You
6. My Way

℗ 1974 CBS INC.

TELE HOUSE INC.


Villar
TMK ® REGISTERED • MARCAS REGISTRADAS ®
PHILIPPINE FOLK DANCES
(Series 5)
JUAN SILOS, JR. AND HIS RONDALLA
MLP-5081-S
SIDE 1
1. PALAY DANCE (Folksong)
2. BALITAW (Folksong)
3. PASAKAT (Folksong)
4. SALAKOT (Folksong)
5. POLKA SALA (Folksong)
6. SAGAMANTICA (Folksong)
MFD. BY MARECO INC. 131 DEL MONTE AVE., QUEZON CITY, PHILIPPINES
DYNAMIC STEREO


Villar
TMK ® REGISTERED • MARCAS REGISTRADAS ®
PHILIPPINE FOLK DANCES
(Series 5)
JUAN SILOS, JR. AND HIS RONDALLA
MLP-5081-S
SIDE 2
1. PAPURI (Folksong)
2. POLKA SA NAYON (Folksong)
3. SAYAW PANASAHAN (Folksong)
4. LUBI-LUBI (Folksong)
5. ALEGRITO (Folksong)
6. STA. ROSA (Folksong)
MFD. BY MARECO INC. • 131 DEL MONTE AVE., QUEZON CITY, PHILIPPINES
DYNAMIC STEREO

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

SIMMONS

STARS IN THE NIGHT

CSP 252
SIDE 1

33⅓ R.P.M.
XTV 105359

TENDER IS THE NIGHT, Tony Bennett
TONIGHT, Andre Kostelanetz
BLUE IS THE NIGHT, Bobby Hackett
ALL THROUGH THE NIGHT, Johnny Mathis
IN THE STILL OF THE NIGHT, Les Elgart
QUIET NIGHTS OF QUIET STARS,
Percy Faith

® "Columbia" Marcas Reg. Printed in U. S. A.

LIMITED EDITION

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

SIMMONS

STARS IN THE NIGHT

CSP 252
SIDE 2

33⅓ R.P.M.
XTV 105360

SATURDAY NIGHT, The New Christy Minstrels
THE NIGHT IS YOUNG, Paul Weston
THE WAY YOU LOOK TONIGHT, Andre Previn
ARE YOU LONESOME TONIGHT, Ray Conniff
THE STORY OF A STARRY NIGHT, Jerry Vale
I COULD HAVE DANCED ALL NIGHT, Les Brown

® "Columbia" Marcas Reg. Printed in U. S. A.

LIMITED EDITION



RIVERSIDE

LONG PLAYING

MICROGROOVE

The Strings Sing Again!:

THE KNIGHTSBRIDGE STRINGS

RLP 7527

SIDE 1

1. MACK THE KNIFE (2:39)
2. THE YELLOW ROSE OF TEXAS (2:07)
3. HEY, THERE (3:30)
4. SONG FROM "MOULIN ROUGE" (2:23)
5. TOO YOUNG (2:49)

(RLP 7527 A)

BILL GRAUER PRODUCTIONS INC.
NEW YORK CITY



RIVERSIDE

LONG PLAYING

MICROGROOVE

The Strings Sing Again!:

THE KNIGHTSBRIDGE STRINGS

RLP 7527

SIDE 2

1. CATCH A FALLING STAR (1:55)
2. POOR PEOPLE OF PARIS (2:02)
3. YOU BELONG TO ME (2:55)
4. MY FOOLISH HEART (3:24)
5. TAMMY (2:57)

(RLP 7527 B)

BILL GRAUER PRODUCTIONS INC.

NEW YORK CITY


LIBERTY RECORDS, INC.
LOS ANGELES 28, CALIF.
LIBERTY
GOLDEN
MOVIE GREATS
LRP-3306 1
1. RETURN TO PARADISE - Henry Mancini
(Tiomkin-Washington) Remick Music Corp.-ASCAP-2:31
2. THEME FROM EXODUS - Eddie Heywood
(Ernest Gold) Chappell & Co., Inc.-ASCAP-2:15
3. THE WILD ONE - Martin Denny
(Leith Stevens) Mills Music, Inc.-ASCAP-1:45
4. THE KING OF KINGS THEME - Felix Slatkin
(Miklos Rozsa) Robbins Music Corp.-ASCAP-2:38
5. AN AFFAIR TO REMEMBER - Pete King
(Warren-Adamson-McCarey) Leo Feist, Inc.-ASCAP-2:38
6. NEVER ON SUNDAY - Si Zentner
(M. Hadjidakis) Sidmore Music Corp.-
Esteem Music-BMI-2:33


LOS ANGELES 28, CALIF.
GOLDEN
MOVIE GREATS
LIBERTY
LRP-3306 2
LIBERTY RECORDS, INC.
1. THEME FROM LAWRENCE OF ARABIA - Felix Slatkin
(Maurice Jarre) Gower Music, Inc.-BMI-2:00
2. THEME FROM "THE APARTMENT" - Eddie Heywood
(Charles Williams) Mills Music, Inc.-ASCAP-3:02
3. LOVE THEME FROM "EL CID" - Clyde Otis
(Miklos Pozsa) Robbins Music Corp.-ASCAP-2:05
4. RUBY - Martin Denny
(Roemheld-Parish) Miller Music Corp.-ASAP-2:27
5. SONG WITHOUT END - Harry Sukman
(Washington-Stoloff-Duning) Columbia Pictures
Music Corp.-ASCAP-3:08
6. WALK ON THE WILD SIDE - Si Zentner
(Elmer Bernstein) Columbia Pictures
Music Corp.-ASCAP-2:35

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Mercury®
RECORDS

135 205 MCY	33 1/3	STEREO ∞
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MOST POPULAR MOVIE HITS AS STYLED BY CUGAT

1. **Zip-a-dee do-dah** (Wrubel/Gilbert)
2. **Love is a many splendored thing** (Fain/Webster)
3. **The guns of Navarone** (Tiomkin/Webster)
4. **The green leaves of summer** (Tiomkin/Webster)
5. **It might as well be spring** (Rodgers/Hammerstein II)
6. **La dolce vita** (Rota/Verde)

XAVIER CUGAT
and his Orchestra

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Mercury®
RECORDS

135 205 MCY	33⅓	STEREO
B.I.E.M. · CAMPBELL CIS LONDON · EDITIONS FRANCE MELODIE	135 205.2 Y MADE IN HOLLAND	2

MOST POPULAR MOVIE HITS AS STYLED BY CUGAT

1. **Flying down to Rio** (Kahn/Eliscu/Youmans)
2. **High noon** (Tiomkin/Washington)
3. **Al di la** (Donida/Mogol)
4. **Moon river** (Mancini/Mercer)
5. **Over the rainbow** (Arlen/Harburg)
6. **Around the world in 80 days** (Adamson/Young)

XAVIER CUGAT
and his Orchestra


Villar
TMK ® REGISTERED • MARCAS REGISTRADAS ®
ILOCANO SONGS
RAYE LUGERO
MLP 5064-S
SIDE 1
1. O NARANYAG A BULAN (P. D.)
2. NAM NAMAC (P. D.)
3. APAGDARICMAT NGA ORAS (P. D.)
4. DAWATEC KENCA (P. D.)
5. PAIT TI AYAT (P. D.)
6. AGMUR MURAYCA (P. D.)
MFD. BY MARECO INC. • 131 DEL MONTE AVE. QUEZON CITY, PHILIPPINES
DYNAMIC STEREO


Villar
TMK ® REGISTERED • MARCAS REGISTRADAS ®
ILOCANO SONGS
RAYE LUCERO
MLP 5064-S
SIDE 2
1. PINAKBET (P. D.)
2. NASLAG A BITUEN (P. D.)
3. LADAWAN (P. D.)
4. NACALCALDAANG (P. D.)
5. NABANGLO A ROSAS (P. D.)
6. TONTONTONNENNACA TOY AYAT (P. D.)
MFD. BY MARECO, INC. • 131 DEL MONTE AVE., QUEZON CITY, PHILIPPINES
DYNAMIC STEREO



MLS 5118

ALANG-ALANG SA PAGIBIG
RUBEN TAGALOG

Side 1 Stereo

1. ALANG-ALANG SA PAGIBIG (R. Tagalog)
2. DI KA MAGLALAHO (A Torres)
3. NABABATID KO (T. Salcedo-S. Ramos)
4. KUNG MALAYA LANG AKO (P. Vergara)
5. INAAMIN KO NG LAHAT (T. Salcedo-L. Celerio)
6. PATAWARIN MO LAMANG (A. Torres)

TMK (s) REGISTERED • MARCA(s) REGISTRADA (s)
MARECO, INC. • 131 DEL MONTE AVENUE
QUEZON CITY • PHILIPPINES

Villar



MLS 5118

ALANG-ALANG SA PAGIBIG
RUBEN TAGALOG

Side 2 Stereo

1. NAPANAGINIP KO (R. Tagalog)
2. AKO'Y MAY ALINLANGAN (A. Torres-R. Tagalog)
3. MAKASALANAN (F. Buencamino, Jr -L. Celerio)
4. DI NA AKO IIBIG (A. Torres)
5. NAIS KONG MAGBAGONG BUHAY (P. Vergara)
6. WALANG MAKIKIALAM (B. Gonzalez-L. Celerio)

TMK (s) REGISTERED • MARCA(s) REGISTRADA (s)
MARECO, INC. • 131 DEL MONTE AVENUE
QUEZON CITY • PHILIPPINES



STEREO

FS-1011 A
(30,301) ®

reprise:

FRANK SINATRA

Arranged & Conducted by
Nelson Riddle

SINGS DAYS OF WINE AND ROSES, MOON RIVER
And Other Academy Award Winners

1. DAYS OF WINE AND ROSES (Mancini-Mercer)
2. MOON RIVER (Mancini-Mercer)
3. THE WAY YOU LOOK TONIGHT (Kern-Fields)
4. THREE COINS IN THE FOUNTAIN (Cahn-Styne)
5. IN THE COOL, COOL, COOL OF THE EVENING (Mercer-Carmichael)
6. SECRET LOVE (Webster-Fain)

Manufactured by
Bristol Productions

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.



STEREO

FS-1011 B
(30,302)

®

reprise:

FRANK SINATRA

Arranged & Conducted by
Nelson Riddle

SINGS DAYS OF WINE AND ROSES, MOON RIVER

And Other Academy Award Winners

1. SWINGING ON A STAR (Burke-Van Heusen)
2. IT MIGHT AS WELL BE SPRING (Rodgers-Hammerstein II)
3. THE CONTINENTAL (Magidson-Conrad)
4. LOVE IS A MANY-SPLENDORED THING (Fain-Webster)
5. ALL THE WAY (Cahn-Van Heusen)

Manufactured by

Bristol Productions

MADE IN U.S.A. • WARNER BROS RECORDS, INC.


RECORDS
STEREO
R-5002-S
REGISTERED TRADE MARK
R.J.V. ENTERPRISES
MANILA, PHILIPPINES
DAHIL SA ISANG BULAKLAK
RIC MANRIQUE, JR.
SIDE A
1. ALIW
(J. Silos, Jr. - M. P. Villar) - 3:20
2. DAHIL SA ISANG BULAKLAK - (L. Silos - M. P. Villar) - 3.40
3. MAHIWAGA - (A. Torres - M. P. Villar) - 2.45
4. KAHAPON LAMANG - (A. Torres - M. P. Villar) - 3.40
5. PATAK NG LUHA
(A. Torres - M. P. Villar) - 2:45
6. AWA MO'Y NASAAN - (D. Salustiano - M. P. Villar) - 3:20
Produced and released by RJV Enterprises Copyrighted 1976 by RJV ENTERPRISES MANILA PHILIPPINES



RECORDS

STEREO
R-5002-S

REGISTERED TRADE MARK
R.J.V. ENTERPRISES
MANILA. PHILIPPINES

DAHIL SA ISANG BULAKLAK
RIC MANRIQUE, JR.

SIDE B

1 BULAKLAK MAN AY LUPA
(A. Torres - M. P. Villar) - 4:10
2. IKAW ANG DAHILAN - (A. Torres - M. P. Villar) - 3:40
3. TANONG NG PUSO - (B. Torres - M P. Villar) - 3:25
4. WALA KUNDI IKAW - (P. D. - M. P. Villar) - 3:10
5. ANG LAGI KONG DALANGIN
(A. Torres - M P. Villar) - 3:15
6. BAKIT KA NARITO (A. Pelayre - M. P. Villar) - 2:40

Produced and released by RJV Enterprises Copyrighted 1976 by RJV ENTERPRISES MANILA PHILIPPINES

SIDE 1

OPEN UP YOUR HEART

Saint Paul Baptist Church Choirs in Concert

Lonnie E. Miller, Director

mfg. by Century RECORDS

STEREO
42198



Recorded by:
Bob Davis Sound Productions
Charlotte, N.C. 28210
Engineer: Earl Justice

1. **I Was Glad** - Arr. Hawkins (2:58)
2. **Open Up Your Heart** - BMI (5:38)
   (Soloist, J. Jones)
3. **Come, Thou Almighty King** - Arr. Cleveland (3:55)
   (Soloist, S. Hendricks)
4. **Come Ye Disconsolate** - Arr. Flack/Hathway (4:58)
   (Soloists, D. Miller and J. Jones)
5. **What A Friend** - Arr. Cleveland (4:44)
   (Soloist, M. Moore)

33⅓

SIDE 2

OPEN UP YOUR HEART

Saint Paul Baptist Church Choirs in Concert

Lonnie E. Miller, Director

mfg. by Century RECORDS

STEREO 42198



Recorded by:
Bob Davis Sound Productions
Charlotte, N.C. 28210
Engineer: Earl Justice

1. **It Pays to Serve Jesus** - Arr. M. Woods (4:43)
   (Soloist, C. Cherry)
2. **Something Within** - BMI (6:35)
   (L. Harris, Guest Soloist)
3. **I'll Do His Will** - Arr. Cleveland (6:41)
   (Soloist, S. Hendricks)
4. **A Mighty Good Day** - Arr. M. Woods (4:34)
   (Soloist, P. McCree)

33⅓



CHOPIN

NEW TIME

The Jazz Vibes of GUY BOYER

LN 24226

SIDE 1

XEM 115212

1. VALSE DU PETIT CHIEN (Op. 64, No. 1 in D-flat Major)
2. VALSE (Op. 64, No 2 in C-sharp Minor)
3. BERCEUSE (Op. 57 in D-flat Major)
4. VALSE DE L'ETUDE (Op. 69, No. 1 in A-flat Major)
5. TRISTESSE (Etude Op. 10, No. 3 in E Major)
6. VALSE BRILLANTE (Op. 34, No. 3 in F Major)

-F. Chopin-

Arranged by G. Boyer

"EPIC," MARCAS REG. T.M. PRINTED IN U.S.A.



CHOPIN

NEW TIME

The Jazz Vibes of GUY BOYER

LN 24226

SIDE 2

XEM 115213

1. MAZURKA (Op. 7, No. 1 in B-flat Major)
2. ANDANTE SPIANATO (Op. 22 in G Major)
3. GRANDE VALSE BRILLANTE (Op. 18 in E-flat Major)
4. PRELUDE (Op. 28, No. 4 in E Minor)
5. MAZURKA (Op. 17, No. 4 in A Minor)
6. FANTAISIE IMPROMPTU (Op. 66 in C-sharp Minor)

-F. Chopin-

Arranged by G. Boyer

EPIC. MARCAS REG. T.M. PRINTED IN U.S.A.



"SURE HAVIN' FUN"

CURLY'S HAT BAND

Produced by Curly's Hat Band & Jim Hendrick

CURLY A

SIDE ONE

Runnin' From The Law 5:06	(R. Hendrickson)
Still On My Mind 2:47	(R. Hendrickson)
Ride 'Em Cowboy 3:59	(T. Winch)
Sure Havin' Fun 2:16	(R. Hendrickson, G. Shaw, A. Hendrickson)
Lay Down Your Love 4:38	(R. Hendrickson)

℗1981 N.E.W. Records Corporation



"SURE HAVIN' FUN"

CURLY'S HAT BAND

Produced by Curly's Hat Band & Jim Hendrick

CURLY B **SIDE TWO**

Lookin' For Someone To Love 2:10	(R. Hendrickson, G. Shaw, A. Hendrickson)
Sweet Light Of Dawn 5:39	(T. Winch, R. Hendrickson)
Wishin' You Were Here 3:16	(R. Hendrickson, A. Hendrickson)
Say You'll Love Me 4:15	(R. Hendrickson)
Southbound Train 2:30	(R. Hendrickson, A. Hendrickson)

℗1981 N.E.W. Records Corporation



DLP 1006 ℗ 1983
DOLPHIN RECORDS
P.O. BOX 8744
DURHAM NC 27707

ALL SONGS
© TENESMUS MUSIC
PEAR-SHAPED TUNES
BMI

SIDE ONE

THE ACCELERATORS

LEAVE MY HEART

LEAVE MY HEART *2:59*
DUNCAN

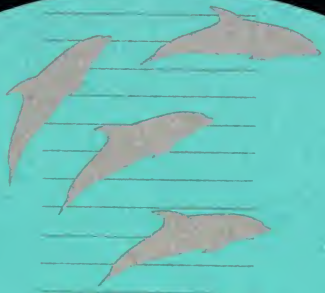
TONIGHT *3:29*
DUNCAN

SHE'S THE ONLY GIRL I CAN STAND *2:59*
DUNCAN/WILBANKS

TERMINAL CAFE *3:44*
DUNCAN

THE ALIEN WAY *3:23*
DUNCAN

HER FACE *3:22*
DUNCAN



DLP 1006 ℗ ℃ 1983
DOLPHIN RECORDS
P.O. BOX 8744
DURHAM NC 27707

ALL SONGS
© TENESMUS MUSIC
PEAR-SHAPED TUNES
BMI

SIDE TWO

THE ACCELERATORS

LEAVE MY HEART

REGINA *3:51*
DUNCAN

SHE'S FIFTEEN *2:22*
DUNCAN WILBANKS SUMEREL

STILETTO *3:59*
DUNCAN

TORE UP *2:28*
DUNCAN

TWO GIRLS IN LOVE *3:03*
DUNCAN TATE

JENNY *3:38*
DUNCAN



SIDE ONE
DJLPA-6

STEREO
(DJLPA-6 A)
℗ 1976 G.G.A. LTD.

"TWILIGHT ASYLUM"

Oscar

1. **TWILIGHT ASYLUM 3:13**
   (Brian McGladdery) Dick James Music, Inc.
2. **KEVIN'S MAGIC AEROPLANE 3:23**
   (Brian McGladdery) Dick James Music, Inc.
3. **HIGH ON LIFE 3:01**
   (Brian McGladdery) Dick James Music, Inc.
4. **THREE CHEERS FOR THE WORKING MAN 3:42**
   (Brian McGladdery) Dick James Music, Inc.

Orchestral arrangements by Cliff Wade
Produced by Geoff Gill

DISTRIBUTED BY AMHERST RECORDS, 355 HARLEM ROAD, BUFFALO, NEW YORK 14224



SIDE TWO
DJLPA-6

STEREO
(DJLPA-6 B)

℗ 1976 G G A. LTD.

"TWILIGHT ASYLUM"

Oscar

1. **REMEMBER THE STAR 2:05**
   (Brian McGladdery Geoff Gill) Dick James Music, Inc.
2. **IN THE MORNING 3:30**
   (Brian McGladdery) Dick James Music, Inc.
3. **JEREMY 3:22**
   (Brian McGladdery) Dick James Music, Inc.
4. **OLD SOLDIERS NEVER DIE 3:14**
   (Brian McGladdery) Dick James Music, Inc.
5. **TAKE ME BACK TO THEM GOOD OLD DAYS 3:31**
   (Brian McGladdery) Dick James Music, Inc.

Orchestral arrangements by Cliff Wade
Produced by Geoff Gill

DISTRIBUTED BY AMHERST RECORDS, 355 HARLEM ROAD, BUFFALO, NEW YORK 14224



LOS LINCES

INT - 912
SIDE A

COMPATIBLE
STEREO

1. SIN TU AMOR SOY UN COBARDE - 3:07
   (P. Gerald/P. Aguilera) Ed. Intersong
2. Y NUNCA PODREMOS UNIRNOS - 3:45
   (Conte/Famularo/Cora/Cicerone) Ed. Intersong
3. EN EL CIELO PARA DOS SIEMPRE HAY LUGAR - 3:03
   (Dino Ramos/A. Vargas) Ed. Intersong
4. MARIA CELESTE - 2:56
   (Buonsanti/Fernandez)
5. COMO NO VAMOS A PENSAR - 4:03
   (D. R.) Ed. Intersong
6. SI FUERA YO POETA - 2:30
   (Dino Ramos) Ed. Intersong

℗1976, International Records
DISTRIBUTED BY
FANIA RECORDS, INC.


INTERNATIONAL
LOS LINCES
INT - 912
SIDE B
COMPATIBLE
STEREO
1. ESTOY CARGANDO UNA CRUZ - 3:12
(L. Francen/Livi) Ed. Korn
2. COMO TE QUIERO, COMO TE AMO - 3:10
(Dino Ramos/Novarro) Ed. Intersong
3. NUEVA FLOR - 3:50
(Palmeira/Zan) Ed. Fermata
4. BUSCANDO UN ANGEL - 3:05
(Conte/Famularo/Cora/Alonso) Ed. Intersong
5. YA VAN DOS ANOS - 3:20
(Gerard/Aguilera) Ed. Intersong
6. UNA ESTRELLA EN TUS OJOS - 3:30
(Conte/Famularo/Cora/Cicerone) Ed. Intersong
℗1976, International Records
DISTRIBUTED BY
FANIA RECORDS, INC.



RECORDS INC.

HIS

SL 14747 SA

SIDE 1
33 1/3 RPM

1.	COMFORT ME (J.Herndon) (Screen Gems-EMI Music, Inc.-BMI)	(5:30)
2.	TOUCH NOT MY ANOINTED (Theodore B. Marlock) (Arisav Music, Inc.-SESAC)	(3:20)
3.	GONE AWAY (Robinson-Osborne) (Jobete Music, Inc.-ASCAP)	(4:15)
4.	JESUS PAID IT ALL (Public Domain)	(6:30)
5.	WHO CAN I RUN TO (Austin-Roebuck-Simmons) (Mighty Tree Music)	(4:32)

℗1983, Savoy Records, Inc.

Manufactured and Distributed by Savoy Records. 200 West 57th St. New York, N.Y. 10019



RECORDS INC.

HIS

SL 14747 SB

SIDE 2
33 1/3 RPM

1. WHEN THE LORD DELIVERS ME (5:00)
(Rita Thomas-Lyrics, Mark Gary-Music)
(Arisav Music, Inc.-SESAC)
2. HE'S WORTHY TO BE PRAISED (5:25)
(Charles Fortney)
(Arisav Music, Inc.-SESAC)
3. WE HAVE GATHERED IN THE NAME OF JESUS (5:42)
(Public Domain)
4. KEEP ME IN YOUR CARE (4:36)
(Rita Thomas-Lyrics, Mark Gary-Music)
(Arisav Music, Inc.-SESAC)

℗1983, Savoy Records, Inc.

Manufactured and Distributed by Savoy Records. 200 West 57th St. New York, N.Y. 10019

KANTATA

A S I K O (6.07)

(L. DODOU, K. SYLVESTER & F. AMOO)

PUBLISHED BY OVAL MUSIC LTD

℗ & © 1984 OVAL RECORDS LTD

OVALT 30/12A



KANTATA

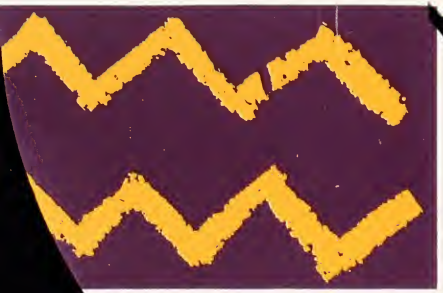
D U K E (5.34)

(LEE DODOU & EDDIE SEY)

PUBLISHED BY OVAL MUSIC LTD

℗ & © 1984 OVAL RECORDS LTD

OVALT 30/12 A A







CAROLE TARAN
and the
THE SOUTH BEACH BAND

Limba Limba Lambada

SIDE A
Time: 6:43

WIZARD RECORDS
SE-1990-1
33⅓ rpm

(WITH CROWD)
EXTENDED DANCE MIX

Francisco, Secada, Perez-Feria, Lewis, Taran
(Shoestring Music - BMI)

℗ 1990 - Special Events, Inc.
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CAROLE TARAN
and the
THE SOUTH BEACH BAND

Limba Limba Lambada

SIDE B
Time: 6:43

WIZARD RECORDS
SE-1990-1
33⅓ rpm

(WITHOUT CROWD)

EXTENDED DANCE MIX

Francisco, Secada, Perez-Feria, Lewis, Taran
(Shoestring Music - BMI)

℗ 1990 Special Events, Inc.
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ASCENSION
RECORDS

MUSIC AND THE UNDERGROUND RAILROAD

The Kim and Reggie Harris Group

33 1/3
STEREO

SIDE 1
KRH 002

1. NO MORE AUCTION BLOCK FOR ME (2:50)
2. HARRIET TUBMAN / STEAL AWAY (5:44)
3. GO DOWN MOSES (2:52)
4. SINNER PLEASE DON'T LET THIS HARVEST PASS (3:34)

℗ & © K & R. Harris
1984

Ascension Records, P.O. Box 18871, Phila., Pa. 19119

ASCENSION
RECORDS
MUSIC AND THE UNDERGROUND RAILROAD
The Kim and Reggie Harris Group

33 1/3
STEREO

SIDE 2
KRH 002

1. DEEP RIVER / SWING LOW SWEET CHARIOT (3:18)
2. FOLLOW THE DRINKING GOURD (2:05)
3. GREAT DAY (1:36)
4. HEAVEN IS LESS THAN FAIR (4:13)
5. FREE AT LAST (2:09)
6. KEEP THE DREAM ALIVE (3:48)

℗ & © K & R. Harris
1984

Ascension Records, P.O. Box 18871, Phila., Pa. 19119

STRICTLY TABOO

1. TABOO ZOO "Lust For Love" (Doty-Shannon) 3:50
2. THE CONDITIONZ "Flt. 19" (B. Nye) 2:40
3. MIRROR IMAGE "Division" (Mirror Image) 3:44
4. THE PRESS "Skeleton" (The Press) :59

SIDE A STEREO
TR-999-LPA

Taboo

5. GARRY BAUN "Invisible Man" (G. Baun) 2:54
6. THE MILLER BROS. "Sweet Sue" (R. Miller) 3:47
7. McGUIRE "All These Things" (McGuire-Mitchell) 3:49

All Songs published by
OUR DAUGHTER FAVORITE MUSIC
BMI

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8033 SUNSET BLVD., STE. 472 - LOS ANGELES, CA 90046 - MADE IN USA

STRICTLY TABOO

1. THE SEDANS "Cigars And Cigarettes" (R. Torres) 4:09
2. O'VERLIN "Part of Me" (M. O'Verlin) 4:45
3. NATIVE LANGUAGE "Life Journey" (L. Denti) 4:37
4. THE TURN "Talkin' Police Brutality Blues" (J. Reavis) 2:25

SIDE B STEREO
TR-999-LPB

Taboo

5. WHEN KIDS ARE ALONE "Clouds Colliding" (When Kids Are Alone) 4:01
6. RESISTANCE "South Africa...No Turning Back" (T. Steward) 3:45
7. DOPPEL GANG "Places In My Heart" (Safire-Perry) 4:18

All Songs published by
OUR DAUGHTER FAVORITE MUSIC
BMI

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8033 SUNSET BLVD., STE. 472 - LOS ANGELES, CA 90046 - MADE IN USA


kalinda
© 1980 K.H. Records
"SOMETHING SPECIAL"
EXPLAINER
SIDE ONE
BAX 001 A
1. MONARCHY
2. HE LOVES DISCO
3. THE TABLE IS TURNING
4. STRINGS
Distributed by:
K. H. Records, Miami, Fla. 33155
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kalinda

© 1980 K. H. Records

"SOMETHING SPECIAL"
EXPLAINER

SIDE TWO



BAX 001 B

1. THE MORE YOU LOOK, THE LESS YOU SEE
2. HE GONE AWAY
3. THE CAUSE YOU CREATE
4. MATRIMONY

Distributed by:
K. H. Records, Miami, Fla. 33155

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Michael Behnan

SIDE ONE:

Gracie (4:34)
Georgia on a Horn (3:17)
Right Where It Hurts (2:46)
Mouse's Blues (2:59)
Stuck Inside This Bottle (4:43)

® Mad Dog
Records 1979



Stereo MDR 1001

All songs by Michael Behnan, ©1979, CAPAC,
except "Georgia on a Horn" by John Jackson,
Tradition Music Co., BMI.

Night Shift Life

Michael Behnan

SIDE TWO:

Night Shift Life (3:42)
Taxi Song (3:14)
Busted Guitar, Broken Heart (2:31)
Hero From the War (4:40)
Where Did My Street Go? (2:27)

® Mad Dog
Records 1979



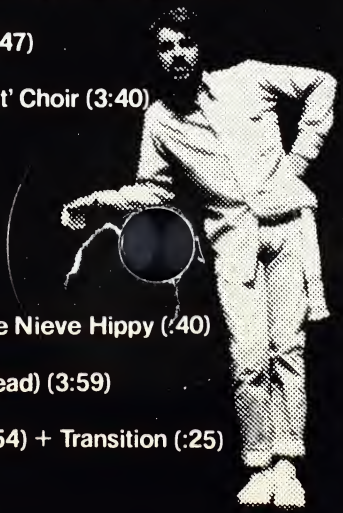
Stereo MDR 1001

All songs by Michael Behnan, ©1979, CAPAC

Night Shift Life

FOLKS

1. Me and The Bear (2:55)
2. Stay For A While (Borrow Time) (3:06)
3. O! Bill Sparrow (2:47)
4. The Hobo 'No-Concert' Choir (3:40)



FLIP SIDE
SIDE F

5. The Straight Story of The Nieve Hippy (:40)
6. D. (Kentucky in My Head) (3:59)
7. Music in My Soul (1:54) + Transition (:25)
8. Chambers Street Lullabye (Sweet Memory) (3:39)

All songs copyright Ⓟ © Joseph H. Lipinski: 1980

ROCKERS

SIDE R

1. Friday Rock and Roll Shirt (3:25)



2. Runnin' Loose (2:41)

3. A Few Less Dues (2:19)

FLIP SIDE

4. Running Away (4:06)

5. Bring Me A Woman (2:38)

6. Feets (3:01)

7. Sweet Nancy (3:37)

All songs copyright Ⓟ © Joseph H. Lipinski: 1980

Side 1 Stereo

CASX-2553 (CASX-2553-A)

RCA

Peace Train

Ben McPeek

1 Peace Train (Cat Stevens)

Camden

2 Imagine (John Lennon)
3 Talk It Over In The Morning (Williams/Nichols)
4 One Less Bell To Answer (Bacharach/ David)
5 He's So Fine (R. Mack)

All Selections MAPL

dynaflex

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TORONTO, CANADA

Side 2 Stereo

CASX-2553 (CASX-2553-B)

RCA

Peace Train

Ben McPeek

1 Admiral Halsey
(Paul & Linda McCartney)

Camden

2 Superstar (Russell–Bramlett)
3 Gypsies, Tramps & Thieves
(Bob Stone)
4 Never My Love (Dan & Dick Addrisi)
5 Everything's Alright
(Rice/ Webber)

All Selections MAPL

dynaflex

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TORONTO, CANADA

COMPOSERS RECORDINGS INC.

CRI

RICHARD WERNICK
HAIKU OF BASHŌ

NEVA PILGRIM, soprano
CONTEMPORARY CHAMBER PLAYERS of
THE UNIVERSITY of CHICAGO
RICHARD WERNICK, conductor

SIDE 1

CRI SD 379 - A
stereophonic

MOONSONGS FROM THE JAPANESE

NEVA PILGRIM, soprano

℗ 1977 Composers Recordings, Inc.

COMPOSERS RECORDINGS INC.

CRI

DAVID JOHN BOROS

ANECDOTE OF THE JAR and
PIANO INTERLUDE
(The Pleasures of Merely Circulating)

MARTIN BOYKAN, piano; ALAN NAGEL, bass,
DAVID SATZ, bass clarinet
BRANDEIS CHAMBER CHORUS
JAMES OLESEN, conductor

SIDE 2

CRI SD 379 - B
stereophonic

YET ONCE AGAIN

CONSTANCE BOYKAN, flute

WEDDING MUSIC

GEORGE FISHER, piano

℗ 1977 Composers Recordings, Inc.


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SIRE
Warner Bros.
Music Ltd.
SIDE 1
STEREO
Manufactured
in the UK
45 RPM
W 9451(T)
(920177-0)
W 9451(T) A
℗ 1983 Sire
Records Company
THIS MUST BE THE PLACE (Naive Melody)
(FULL LENGTH VERSION)
(David Byrne/Chris Frantz/Jerry Harrison/Tina Weymouth)
From the album 923883-1 SPEAKING IN TONGUES
TALKING HEADS
Produced by the Talking Heads
a Warner Communications Company
Distributed by wea Records Ltd., 20, Broadwick St, London W1.



SIRE

45 RPM 12"
SIDE TWO
STEREO
Warner Bros.
Music Ltd.

W 9451 (T)
W 9451 (T) B*
(920177-C)
℗ 1983 Sire
Records Company

MOON ROCKS

(David Byrne/Chris Frantz/Jerry Harrison/Tina Weymouth)

TALKING HEADS

Produced by the Talking Heads
From the album 923883-1 "Speaking In Tongues"

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&
Distributed
by

WORLD ENTERPRISE RECORDS
4905 CHURCH AVENUE
BRROKLYN, N.Y. 11203
(718) 282–7709

Made in U.S.A.

Produced & Arranged
by SLY & ROBBIE
(TAXI PRODUCT)

WENDIS 3027
A SIDE
STEREO 45 RPM

COULD IT BE I'M FALLING IN LOVE

(HOME T 4)
HOME T 4

WORLD
ENTERPRISE

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Made in U.S.A.

Produced & Arranged
by SLY & ROBBIE
(TAXI PRODUCT)

WENDIS 3027
A SIDE
STEREO 45 RPM

LOVE IS WHERE YOU FIND IT

(HOME T 4)
HOME T 4

WORLD
ENTERPRISE

Made in U.S.A.

SIXTH REVELATION

UPLIFTMENT

PROD. & ARRN. BY:
SIXTH REVELATION

DIST. BY:
Dub Party Int'l.

Dist. In USA BY:
JAR PRODUCTIONS



SIDE A

(1) RESPECT DUE (Dick)
(2) BABY (Dick)
(3) BEHOLD JAH COMING (Keith)
(4) UPLIFTMENT (Mike)
(5) LIFE (Mike)

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SIXTH REVELATION

UPLIFTMENT

PROD. & ARRN. BY:
SIXTH REVELATION

DIST. BY:
Dub Party Int'l.

Dist. In USA BY:
JAR PRODUCTIONS



SIDE B

(1) ARISE (Mike)
(2) SHOW LOVE (Mike)
(3) CONSCIOUS DREAMER (Keith)
(4) DUB PARTY (Dick)
(5) BUBBLING TIME (Dick)

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Witty
Produced by: WITTY
MM 052
45 RPM
WITTY
Tel:
(212) 379-5085
Distributed by:
MUSIC MASTER
817 Utica Avenue
Brooklyn, NY 11203
(718) 342-3569
85 VISSION
SHELLY TUNDER
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Witty
Produced by:
WITTY
45 RPM
WITTY
Tel:
(212) 379-5085
VERSION
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CARRON
RECORDS

SIDE 1
L-100261A
Distributed By:
ISLAND IN THE SUN
RECORDS, INC.
99-18 NORTHERN BLVD.
CORONA, NY 11368
(718) 639-8795

Produced By:
DONNY MARSHALL
Arranged By:
DONNY MARSHALL
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For ISLAND IN THE SUN
RECORDS, INC. (ASCAP)
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LEVEL VIBES

by MANIFEST

CARRON
RECORDS

SIDE 2
L-1002618
Distributed By:
ISLAND IN THE SUN
RECORDS, INC.
99-18 NORTHERN BLVD.
CORONA, NY 11368
(718) 639-8795

Produced By:
B. WHITELY &
MICHAEL TAYLOR
Arranged By:
B. WHITELY &
MICHALE TAYLOR
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SAFE

by MANIFEST



JL-478-A

Produced by
Kic Music Makers
609-392-0148

SIDE ONE

MURDER

KAYAWAH

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Fu-Cha Sound Records & Tapes



JL-478-B
Produced by
Kic Music Makers
609-392-0148

SIDE TWO

PAY OUR DUES
KAYAWAH

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TAFARI

RECORDS

Arranged by
E. Lowe
N. Elliot
Dist. by
TAFARI
384-5406

Produced by
TAFARI
Recording Co.
CAT. NO.
JET-251A
Exec. Producer:
H. Brown

ONE MAN BAND

(Adapted)

LITTLE ROY

TAFARI

RECORDS

Arranged by
E. Lowe
N. Elliot
Dist. by
TAFARI
384-5406



Produced by
TAFARI
Recording Co.
CAT. NO.
JET-251B
Exec. Producer:
H. Brown

ONE MAN

(E. Lowe)

LITTLE ROY


Germain
RECORDS
Dist. by Jetstar
961-5818
& E.M.I. Records
DGT 21A
Copyright Control
WOMAN IN LOVE
(A. Gibb)
Audrey Hall
Made in England
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Germain
RECORDS
Dist. by Jetstar
001-5918
& E.M.I. Records
DGT 21B
Beverley Music
VERSION
Audrey Hall
Made in England
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not for resale
system of life
luv is cool
Kenny Hayes remix (8.28)
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not for resale
system of life
luv is cool
In-house mix (7.12)
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Written by:
Dexton Jhonte Curtis Harvey Mason Jr, Antonio Dixon, Erick Dawkins, and Steven Russell
Produced by: Underdog Entertainment, LLC.
Ends of the Earth
Eric Kupper - Club 6.57
Eric Kupper - Dub 6.40


Written by:
Damon Thomas and Harvey Mason Jr., Antonio Dixon, Eric Downs, and Steven Russell
Produced by: Underdog Entertainment, LLC
Ends of the Earth
Peter Presta - Tribal Club 6.52
Peter Presta - Tribal Dub 6.50

VEGAS



SIDE A
STEREO
74321 124651
74321 124651 A‡
45 RPM

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1. SHE
(Aznavour/Kretzmer)
2. SHE (Disco Mix)
(Aznavour/Kretzmer)

Standard Music Ltd.

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VEGAS



SIDE B
STEREO
74321 124651
74321 124651 B‡
45 RPM

℗ 1992 The copyright in this sound recording is owned by BMG Ariola Muenchen GmbH.

1. SHE (Rapino Brothers Mix)

(Aznavour/Kretzmer)

Remix & Additional Production by The Ratino Brothers for Stephen Budd Management

2. SHE (Disco Mix – Instrumental)

(Aznavour/Kretzmer)

Standard Music Ltd.

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THE KNIFE
THE "O" BAND

UNITED ARTISTS RECORDS

UALA 816H

STEREO
SIDE 1

1) LOOK TO THE LEFT, LOOK TO THE RIGHT * 3:13
(R. California) Rondor Music Ltd.
2) ALMOST SATURDAY NIGHT * 3:00 (J. Fogerty) Intersong Mus. Ltd.
3) I'M GONNA LEAVE YOU 3:28 (C. Anders/J. Pickford)
4) STRANGE LOVIN' 4:01 (J. Bannister/J. Pickford)
5) BACK ALLEY LIGHTNING 4:26 (J. Bannister)
Bands 3,4,5. Published by Warner Brothers Music Ltd.

Produced by: Del Newman
Engineer: Richard Dodd, Except *
Produced by Doug Bennett and The "O" Band
Engineer: Doug Bennett, assisted by
Nigel Brooke-Hart
Album re-mixed by
Doug Bennett

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THE KNIFE
THE "O" BAND

UNITED ARTISTS RECORDS

UALA 816H

STEREO
SIDE 2

1) TIME SEEMS TO FLY 3:46 (C. Anders)
2) THE KNIFE 8:38 (J. Pickford)
3) GOT TO RUN 4:15 (J. Pickford/J. Bannister)
4) VENUS AVENUE 4:47 (C. Anders)
All Bands Published by Warner Brothers Music Ltd.

Produced by: Del Newman
Engineer: Richard Dodd
Album re-mixed by Doug Bennett

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OUR GANG ENTERTAINMENT



TEMPTATION

MIRUS

Side 1
STEREO
33 1/3 RPM

OGG 60001
(006331273)

Loaned for promotion only

1. Hang On (3:04)
(G. Orr, B. Scheel, K. Mazey, K. Mazey)
2. Temptation (3:33)
(P. Christensen, G. Orr, K. Mazey, B. Scheel, K. Mazey)
3. Gone Are The Times (The Last Tango) (3:08)
(P. Christensen)

Produced by Gary Loizzo for Our Gang Entertainment
All songs published by Murios Publishing, Inc. and Mighty Matthew Music (ASCAP)
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TEMPTATION

Side 2
STEREO
33 1/3 RPM

MIRUS MUSIC INC.

OGG 60001
(006331274)

Loaned for promotion only

1. Shadow Of Myself (4:28)
(P. Christensen)
2. Can't Get Enough (4:09)
(K. Mazey, B. Scheel, K. Mazey)
3. Long Live Rock (3:39)
(P. Christensen, G. Orr, K. Mazey, B. Scheel, K. Mazey)

Produced by Gary Loizzo for Our Gang Entertainment
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JET LP 222 A

Original sound recording made by Monster Productions.

Jet RECORDS

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MAGNUM II

SIDE 1

JET LP 222
STEREO
℗1979 JET LTD.

1. **GREAT ADVENTURE** (Clarkin) *4:49*
2. **CHANGES** (Clarkin) *3:13*
3. **THE BATTLE** (Clarkin) *2:06*
4. **IF I COULD LIVE FOREVER** (Clarkin) *3.59*
5. **REBORN** (Clarkin) *5:40*

All arrangements by Magnum.

Produced by Leo Lyons.

All titles published by Aviation Music

Monster. PRODUCTION

Distributed by CBS Records
Made in England.

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JET LP 222 B

Original sound recording made by Monster Productions.

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MAGNUM II

SIDE 2.

JET LP 222
STEREO
℗ 1979 JET LTD.

1. **SO COLD THE NIGHT** (Clarkin) *3:55*
2. **FOOLISH HEART** (Clarkin) *3:07*
3. **STAYIN' ALIVE** (Clarkin) *3:18*
4. **FIREBIRD** (Clarkin) *4:45*
5. **ALL OF MY LIFE** (Clarkin) *4:40*

All titles published by Aviation Music

All arrangements by Magnum.

Produced by Leo Lyons.

Monster. PRODUCTION

Distributed by CBS Records
Made in England.